AMAZING WORLD OF DC COMICS

NO. 15
$1.50

SPOTLIGHTING:
Wonder Woman

WITH PHOTOS AND ARTICLES ON HER TV COUNTERPART
LYNDA CARTER!

INSIDE AMAZING WORLD

With this issue of AMAZING WORLD, a new editor takes the helm, attempting to steer a course that will retain the quality you've come to expect, and progress in new directions at the same time. Who is the brave lad facing this formidable tast? None other than Yours Truly, Cary Burkett.

Since the name is probably unfamiliar to most of you, let me say, by way of introduction, that the new Captain of the Woodchucks is a Texan; that he has a background in theatre, having been a touring actor for five years; that he has long been a comics fan, with the distinction that **JUSTICE LEAGUE OF AMERICA** #1 was the first comic that he can remember owning; and that he knows someone who won $10,000 on the $10,000 Pyramid show.

Thus, with all the pertinent information exhausted, let us move on to the issue at hand.

And we think it's a good issue. We tapped resident **WONDER WOMAN** expert Marty Pasko for our lead article (beginning on page two) to analyze various facets of the Amazing Amazon's career and explain many of the inconsistancies that have occurred in the existance of **WONDER WOMAN**.

Wyatt Gywon has given us a look at some of the strange villians that have appeared in the pages of **WONDER WOMAN** stories (page 15), while Ross Andru and Mike Esposito have added their personal remembrances of their days behind the drawing board on the Amazon Princess (Page 20).

And what book devoted to **WONDER WOMAN** would be complete without an article on the lady who has brought the character to life for millions of television viewers, Lynda Carter? Mark Evanier based his article on personal talks with the lovely Ms. Carter, earning the undying envy of every male Woodchuck on the DC staff (Page 26). We might add that Mark's article was written several weeks ago (in order that we might get this issue to you on time) before the electrifying announcement that CBS will be picking up the **WONDER WOMAN** TV show from ABC and turning it into a **WEEKLY** series for their new season. Shouts of unrestrained joy are perfectly allowable here.

And, as usual, we've jammed the issue full of extra features; photos, art, rare dailies from the **WONDER WOMAN** newspaper strip, our regular departments, and a report on 38 other fabulous females by Mike Gold.

We would like to mention that since Direct Currents was written, there has been more shuffling at DC, with the addition of two brand-new editors. You'll get the full details next time, but we should mention that one of the new editors is Larry Hama, who will be taking over the editorial duties on the Amazon Princess herself! We'll save the formal introductions for next issue, and for now we won't even mention that the other new editor is Allen Milgrom.

Now I would like to direct your attention the ONE-PAGE letter column in this issue. Notice I said ONE-PAGE? A one-page column with one (count it) ONE letter in it. A sad state of affairs, friends. **SOME** of you haven't been writing. I won't name any names, but you know who you are. A subtle hint should be enough, and I expect to find my mailbox running over with your suggestions on what you'd like to see in **AMAZING WORLD**, and your comments on comics in general. We'd like to make our letters page a real forum for your opinions, but first we have to find out what they are! If it's an address you're stalling for, look no further than the indicia on the bottom of this page. We really do want your help to put out the kind of book that you want. More photos? More art? More of a particular kind of article? You tell us.

While we're waiting for your letters, we'll be putting together next issue, spotlighting characters and events from The Golden Age of Comics. It's shaping up to be something really special, and you won't want to miss out on all the fun. And by the way, you don't have to wait until you see the ad for it to order it. You can subscribe now, you know.

Enough meanderings! You've got a whole issue to read! Hope you enjoy it. Take care, People.

Cary Burkett

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AT THIS MOMENT WONDER WOMAN ARRIVES, FOLLOWING PAULA, WHO HAS SLIPPED INTO THE NAZI RANKS.
COME ON BOYS—LET'S GO GET 'EM!
YEA! WONDER WOMAN!
COME ON! LET'S GO!

THE 103 RD CAVALRY PAYS HONOR TO WONDER WOMAN
WONDER WOMAN, OUR REGIMENT HAS ELECTED YOU HONORARY COLONEL!
I COMMAND YOU ALL TO BE TRUE TO YOUR WIVES AND SWEETHEARTS!

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EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT... Wonder Woman* *(WOULD PROBABLY MAKE YOU TERRIBLY CONFUSED.)

BY MARTIN PASKO

There's a fellow who works at DC named Milton Snapinn. Milton directs the Export Department; that is, he prepares copies of original art to be shipped overseas to the publishers of the foreign editions of DC Comics. Milton seems to like his job reasonably well enough. You won't see him turning cartwheels down the hall or anything, but he likes it well enough. Except for one thing:

Wonder Woman drives him crazy.

Why, you might well ask, should the Amazing Amazon drive Milton Snappinn crazy? I can answer that because, as the writer of **Wonder Woman** for two and a half years, I became known around the office as some sort of expert on the character (don't ask me why; Nelson Bridwell still knows More About Practically Everything Than Practically Anybody). But people would nevertheless direct their queries about **WW** to me. Milton was among those who would direct queries.

And since Milton and I often got into bizarre discussions about the character, I **know** it drove him crazy. Take, for example, this **verbatim** snippet from one of our livelier dialogues:

"Marty, when did **Wonder Girl** appear in her own stories?"

"Why?"

"What do you mean, 'why'? Because Brazil wants a

Wonder Girl story. Now when did she appear in her own stories?"

"Which one?"

"What do you mean, 'which one'?"

"Well, there was the **Wonder Girl** who was **Wonder Woman's** younger self, and she appeared in her own stories, unless you're referring to the **Wonder Girl** chapters of the 'Impossible Tales' in which **Wonder Woman, Wonder Girl**, and **Wonder Tot** appeared together, even though they're all the same person at different ages; but, then, you **could** be referring to the **Teen Titans' Wonder Girl**, who is Donna Troy, who's supposed to be **Wonder Woman's** ward but we've forgotten about that and it doesn't matter anyway because she doesn't appear anywhere except in **Teen Titans**; and then there's the **TV Wonder Girl**, who is **Wonder Woman's** sister Drusilla, whom the TV people invented out of whole cloth and whom we have no intention of putting into the comic book. **Yet.**"

I don't clearly recall what Milton's reply to this was, but I think it was something on the order of "Abba dabba ooba gooba".

If you still don't understand why **Wonder Woman** would drive anyone crazy, you don't need to read the rest of this article.

. . . . .

> Generally speaking, the more consistent a series is, the tighter the behind-the-scenes editorial control has been. And, naturally, the best way to weaken that control is to place the character under the guidance of more than one editor.
>
> —"The Haphazard History of Deadman", AMAZING WORLD No. 8

One might call the "behind-the-scenes editorial control" of **Wonder Woman** "loose". One might also call King Kong "a large monkey". At last count, **Wonder Woman** has had **nine** editors: Sheldon Mayer, Robert Kanigher, Jack Miller, Mike Sekowsky, Denny O'Neil, Dorothy Woolfolk, Julius Schwartz and **Larry Hama**. She's had just about as many occupations, supporting casts, sets of powers, and origins.

Most of you are no doubt familiar with the basic lore of the **WW** strip: born as a clay statue brought to life by the goddess Aphrodite, Princess Diana of Paradise Island competed in a special "olympics" for the privilege of returning a man who had crash-landed on the island to his native country. That man, of course, was Colonel (later Major) Steve Trevor. In man's-world, Diana donned the star-spangled costume designed by her mother, Queen Hippolyte, and became **Wonder Woman**. She adopted the secret identity of Lieutenant Diana Prince, to work in Military Intelligence as an assistant to her beloved Steve.

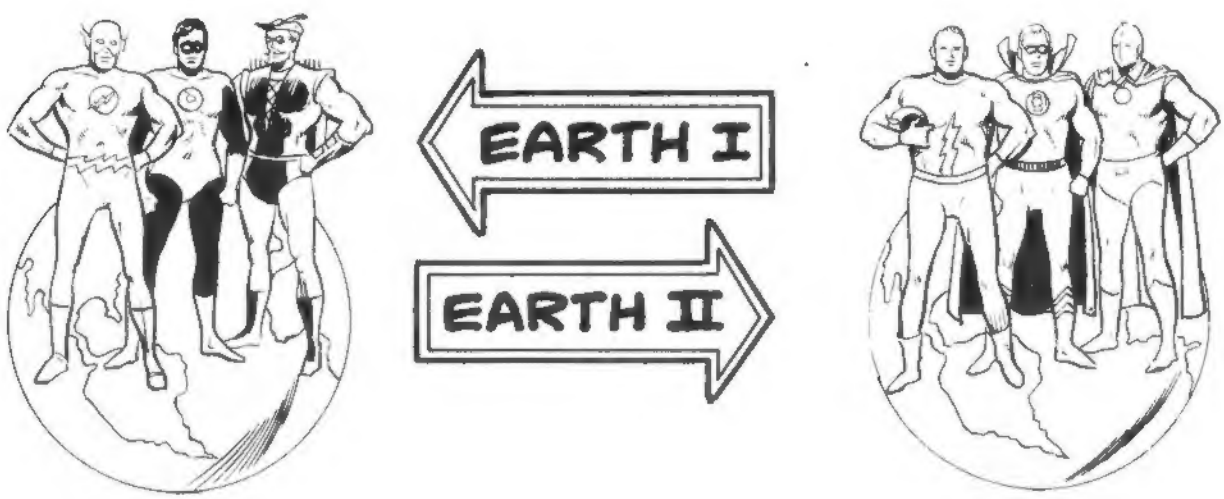
The strip continued in this format, virtually without deviating in style or tone, from 1942, the year of its inception, to a point roughly fifteen years later. True, **WW's** powers had been "redefined" slightly in an occasional sloppy story, and the origin of the character had been altered a few times, but the basics of the strip remained largely unchanged until the late 1950's and early 1960's, when the majority of the apparent contradictions began to appear. Fortunately, the years 1960 to 1963 mark the period when Julie Schwartz and a writer named Gardner Fox were fleshing out the concept of Earth-I and Earth-II, for use in **FLASH** and, later, **JUSTICE LEAGUE** and **GREEN LANTERN**. They were fortunate years for **Wonder Woman** because, conveniently, the dual Earth concept would one day be used to reconcile many seeming contradictions in the **WW** mythos by dividing the character into two separate entities—the Earth-I **Wonder Woman** and her Earth-II counterpart.

I doubt there are many of you out there who need an introduction to the dual cosmos gimmick. But because I've learned never to assume too much, I'll explain it one more time:

Earth-II is a "parallel world", which is to say that it is a world similar to Earth in many ways, but with some major differences. It exists in the same physical space as Earth-I, but in another "dimensional plane". Scientists theorize that two objects can exist in the same physical space if they vibrate at different speeds, since all matter does vibrate to one extent or another. This theory has given rise to the science fictional notion of other-dimensional parallel-worlds.

The basic difference between the two Earths is that super-heroes appeared on Earth-II roughly twenty to thirty years earlier than on Earth-I. This time-difference may have to be adjusted slightly as the years go by, and we'll invoke Dramatic License to do that; just as we invoke it to explain the ever-advancing past of **Superman**.

The necessity for Dramatic License is a greater concern for DC than, say, Marvel, because we're often dealing with characters who have been around for forty years. For example, when the **Superboy** feature debuted in 1945, it was presumably set sometime in the early 1930's. Reading a random sampling of **Superboy** stories published over a span of thirty



...IF SUPERMAN IS NOW 29 YEARS OLD...
1970
...SUPERBOY HAD TO BE IN HIS "TEENS" BETWEEN 1957 AND 1957! BUT...
1951
1956
1955
1954
SINCE SUPERMAN WAS CREATED FULL-GROWN IN 1938, HIS YOUTH HAD TO TAKE PLACE EARLIER! BUT, AS TIME WENT ON, SUPERMAN STAYED THE SAME... 29... WHILE SUPERBOY...
1938
...REMAINED STUCK IN A TIME SLOT NOT OF HIS OWN MAKING! SO-O...
FURNITURE
...WE DECIDED TO RESCUE HIM! AND, FROM NOW ON, WE'LL TAG ALONG BEHIND THE ETERNALLY 29-YEAR-OLD SUPERMAN... AND "STAY WITH IT" AS THE YEARS ROLL ON!
1951
1970
THAT'S IT! SUPERBOY HAS COME OF AGE... AND IT'S ALL YOURS! POSITIVELY THE "LIVING END"!

years, you will see the time-period of **Superboy**'s adventures "keep on slippin', slippin', slippin' into the future", as the song lyric goes. This occurs by the same immutable laws of the comics universe that enable Charlie Brown and friends to have been around for 27 years without having hit puberty yet. Thus, when the **JLA-JSA** team-up of **1990** hits the stands, **The Justice Society** will be either very senile or very dead, because our current continuity states that their careers began during World War II. But since **Superman** still won't look a day over 35, the Earth-II heroes will have appeared **50** years earlier than those of Earth-I (unless, of course, someone decides that the **JSA**'s pasts will advance into the future, also—in which case **Hourman, Dr. Fate**, and the rest will have begun their careers during the **Vietnam** War, thereby contradicting previous stories). Now you begin to see why some writers and editors are reduced to gibbering idiots by the mere mention of the words "Earth-II".

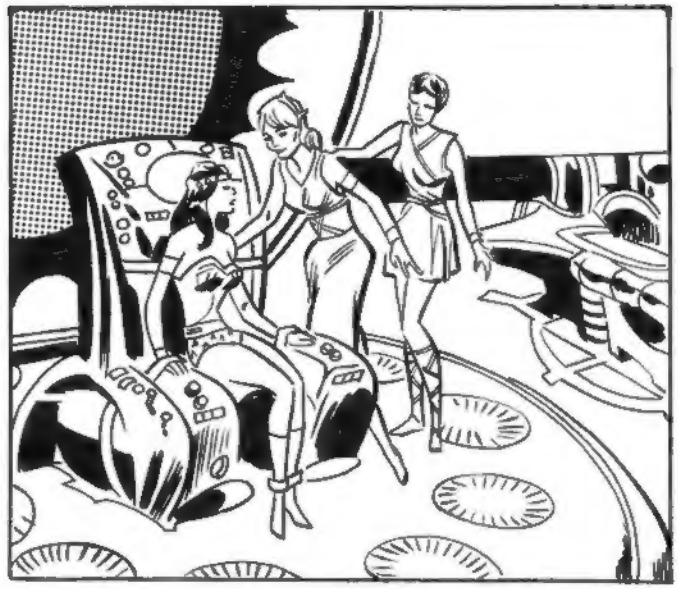
I bring all this up not to confuse you, gentle readers, but to make a strong argument for Dramatic License. One can contrive just so many "explanations" for "contradictions" before one has to cop to "Dramatic License". Continuity is a thing to be striven for, but, as the example of the Earth-I/Earth-II time differential shows, sooner or later one is bound to run into An Error that is not explainable by any other means than an invocation of Dramatic License. You will see that Dramatic License must be invoked frequently if we are to make any sense at all of the 35 years of **Wonder Woman**.

Not that some writers haven't tried more conventional methods, mind you—such as the prosaic (and often maddening) technique of Trying To Tie Up All The Loose Ends In One Story. Writer Len Wein is a notorious loose end-tyer, and his script for **WONDER WOMAN** #212 remains an impressive testimony to his considerable skill in that lost art. In that one issue, Len attempted the monumental task of resolving five years' worth of meandering continuity. That he succeeded even marginally is greatly to his credit, as a review of how the mythos became so confused will show.

In **WONDER WOMAN** #179 (October, 1968), the Amazing Amazon began a brief period of action as plainclothed Diana Prince, a non-superpowered adventurer instructed in the martial arts by an old Chinese named I Ching. Summoned to Paradise Island, Diana learned in that landmark issue that the island was slipping into another dimension. The Amazons were forced to retreat into that dimension, "to rest and renew our powers", according to Queen Hippolyte. The Amazons had exhausted their magic, and in another dimension they would regain their magical strength. Diana was left with the choice of going with them, or remaining in man's-world, where Steve Trevor was ostensibly in trouble with his Army superiors. Diana elected to stay and in a "rite of renunciation", abandoned her Amazon powers and costumed identity to become "Diana Prince **As** The **New** Wonder Woman".

Beginning with issue 182 (June, 1969), editor Mike Sekowsky carried this "new **Wonder Woman**" through a series of adventures that defined the character more by **refusing** to define her; Diana seemed to be a kind of combination Honey West and Emma Peel, but little else. After the death of Steve Trevor (**WW** #180, Feb. 1969) at the hands of Dr. Cyber (see the article by Wyatt Gwyon elsewhere in this issue for the scoop on Dr. Cyber), Diana's only purpose in life seemed to be bringing Cyber to justice. Once that end was accomplished, there seemed to be little to do with the character but allow her to exist, with the writer and editor (frequently the same person) keeping their fingers crossed that a way to have an adventure **befall** Diana would present itself before the next script-deadline. Unlike being a police scientist or a celebrated reporter, running a boutique does not provide limitless ways for a super-hero to become involved in super-heroic action—unless, of course, a costumed baddie just happens to crash through his storefront window. It was left to Robert Kanigher to restore the costumed Amazon to her "natural" state. It might have been less confusing, however, if the **way** she was returned had a bit more to do with the previous 203 issues of the magazine.

In **WONDER WOMAN** #204 (Feb., 1973), I Ching is killed by a sniper's bullet. The sniper is never identified; he's just your basic, run-of-the-mill sniper who hangs out of windows with a high-powered rifle and shoots at people for no reason. It's not important anyway. He's just a plot-device. He provides Diana with a bullet that conveniently grazes her skull so that,



when she groggily awakens in her hospital bed, she is possessed by a "powerful subconscious drive"—somewhat like a salmon, Hera help us—to return to Paradise Island. Never mind that Paradise Island isn't there anymore, wherever "there" is (it wasn't until much later that its location was established as being The Bermuda Triangle). Whatever brought Paradise Island back into our dimension is never discussed in the story, much less the fact that the isle ever went anywhere in the first place.

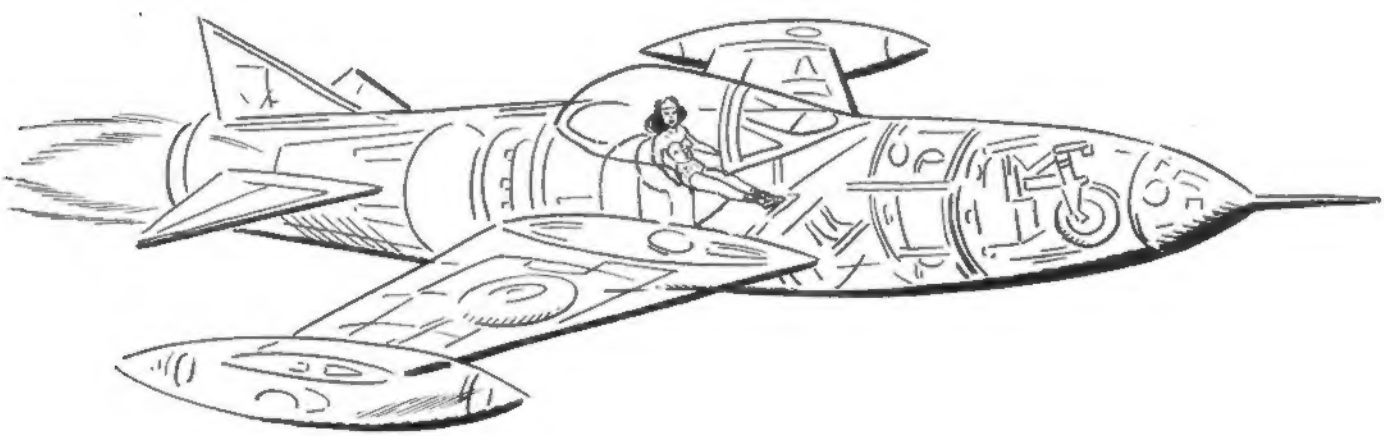
Invocation of Dramatic License #1: the reader will assume that at some point between issues 179 and 204, the Amazons, having recuperated from their magical energy-drain, found a way to restore their island to the dimension in which it belongs. (Parenthetical note—and watch this carefully; it gets very tricky: In **WONDER WOMAN** #198, Diana visits Paradise Island—which is still in the other dimension. However, I Ching **also** visits the island—as do an entire **army** of men later in the story—and NO MENTION IS MADE OF THE FACT THAT IF MEN LANDED ON PARADISE ISLAND, THE AMAZONS WOULD LOSE THEIR IMMORTALITY!)

Invocation of Dramatic License #2: the reader will assume that while Paradise Island was in the other dimension, the law prohibiting men on the island was suspended.

Also in **WW** #204, Queen Hippolyte used the "Amazon Memory Chair" to restore Diana's memory of having been **Wonder Woman**, since the bullet which grazed Diana's skull presumably caused amnesia. With her memory restored, Diana swings back into costumed action as WW—as if she's just recovered from nothing more serious than a slight cold! NO EXPLANATION IS GIVEN OF HOW SHE REGAINED THE POWERS SHE SUPPOSEDLY RENOUNCED.

Invocation of Dramatic License #3: we assume that WW's "powers" are less super-abilities **per se** than Amazon **skills**—acquired talents, if you will. It is true that many early Charles Moulton scripts claim that WW's physical prowess is the product of unique Amazon **concentration**. WW's super-strength, extraordinary agility and faster-than-average speed stem from Diana's ability to "will" massive amounts of "mental energy" into her muscles. Therefore, we can say that the restoration of Diana's memory also restored her physical abilities at the same time, by "re-educating" her in the art of manipulating her own brain-waves.

As if all this weren't enough to drive the regular readers crazy, in issue #208 (Nov., 1973), the SUPPOSEDLY-DEAD STEVE TREVOR (now inexplicably demoted to Colonel) MAKES A REAP-



PEARANCE—out of the proverbial left field. No explanation of who Trevor is, let alone how he did the Lazarus number, is even offered. One can only imagine the reactions of long-standing WW fans to this dizzifying violation of continuity.

This sloppy story-element suggests a litany of questions, not the least of which is, what is Diana's connection with this Army fellow? The last time the regular reader saw the Diana Prince secret-identity, prior to the unceremonious resurrection of Trevor in issue 208, Diana was working as a tour guide at the United Nations in New York—hardly a job providing opportunities for contact with Army colonels.

All of this leads us to Invocation of Dramatic License #4, right? **Wrong**! Because Len Wein rushed in to provide the aforementioned Loose End-Tying in **WONDER WOMAN** #212 (July, 1974) that resolved most of the major continuity problems. In that memorable story, every confusing continuity-contradiction (except the dimension-hopping of Paradise Island, which we have already covered with Dramatic License) was expertly explained away by master-plotters Wein and editor Julius Schwartz.

#212's story patiently explained how Diana had voluntarily withdrawn from the JLA after abandoning her Amazon powers. The story posed the question of why it had taken WW so long to rejoin the JLA upon regaining her powers, in the form of having Clark Kent ask WW just that question. WW is baffled; she does not remember ever having LEFT the JLA! Slowly, the mysteries unfold: Diana does not remember the JLA transferring their headquarters to an orbiting satellite; she has no recollection of anyone named I Ching, or of being a "normal mortal", or of Steve Trevor having died.

In a skillfully-woven scene on Paradise Island, Queen Hippolyte is confronted by an indignant Diana. Under pressure, the queen confesses that the use of the Memory Chair in issue 204 had been **selective**; the Amazons restored ONLY Diana's memories of her life as the **costumed** Wonder Woman. Because they were in another dimension throughout most of Diana's "mortal" adventures, the Amazons' "records of (Diana's) activities during those months are incomplete." Hippolyte tells Diana, "We could not allow you to preserve half-memories." Before leaving the island, Diana learns that Trevor is indeed dead. His inexplicable appearance in issue 208 is summarily dismissed as "a mentally-induced substitute" (**i.e.**, a hypnotic illusion), intended to help maintain Diana's "psychological stability". One can only smile at the image that conjures up; of how Diana must have appeared to passersby, zipping through the skies in her transparent plane, talking to a Steve Trevor whom she believed was seated beside her in the cockpit but actually wasn't there at all. But, then, one can't have everything, can one? As I said, that Len Wein succeeded at all in filling the gaps in the **Wonder Woman** continuity is miraculous.

WONDER WOMAN #212 set the tone for the subsequent fourteen issues edited by Julie Schwartz, during which WW rejoined the JLA and Steve Trevor was brought back to life by the goddess Aphrodite. There was only one catch: Trevor, observing the world of mortals from The Beyond, had learned that Diana Prince was Wonder Woman. This was done primarily to prevent Trevor from becoming a Lois Lane in drag and to avoid a Trevor/Prince/WW version of the Lois/Clark/Superman triangle.

Trevor also had to shelve his true identity. After all, how does one explain being resurrected by a goddess? Thus he became "Steve **Howard**", rookie espionage agent and confidant to both Diana Prince **and** Wonder Woman. We had just begun to explore the intriguing possibilities of this new set-up when television producer Douglas Cramer happened along.

Cramer's company, in association with Warner Television and the ABC network, had come up with the **Wonder Woman** "mini-series" starring Lynda Carter. Further explanation is unnecessary; if you've never heard of this show or Ms. Carter, you've been hiding in a cave since 1974.

In response to the TV show, The Powers That Be at DC (wisely) decided that the **WW** comic book should be compatible with the TV adaptation. This presented a minor obstacle to be overcome. The producers had seen fit to treat the TV **Wonder Woman** as a period piece, setting it in the early 1940's. Therefore, to make the comic book compatible, massive revisions in the comic strip format became necessary.

Since Fox and Schwartz had established, in **JUSTICE LEAGUE** #55 (Aug., 1967) that there was a **Wonder Woman** on Earth-II, it became obvious that the easiest way to accomplish the time-shift would be to make the adventures of "The New, Original Wonder Woman" those of the WW of Earth-II during the Second World War. Thus, in doing my planning for the script for "transitional" issue 228 (Feb., 1977), I established an arbitrary dividing-line to separate the

I WANT TO KNOW ABOUT I CHING, THE BLIND OLD CHINAMAN YOU SAY BECAME MY MENTOR...
BRAAP
...AND I WANT TO KNOW WHAT HAPPENED TO COL. STEVE TREVOR... MY POOR, SWEET, DARLING STEVE!

continuity into that taking place on Earth-I and that occurring on Earth-II. The line is drawn roughly at 1955, with the stories published between 1941 and 1955 being the Earth-II stories. This having been decided, I quickly discovered I was not quite out of the woods.

As always happens when a comic book property is translated to television or film, certain changes in the lore of the character must be made in order to make the comic book material dramaturgically workable in another medium. Those of you who've seen the TV show may have noticed that Lynda Carter doesn't run around yelling "Great Hera" every five minutes. There's a good reason for that, folks. One suspects she has her hands full keeping herself from falling out of that costume. She doesn't need the extra worry of being laughed off the screen besides (though, if certain television critics are to be believed, there's occasion enough for laughter regardless).

In any event, to maintain some degree of conformity between television and print incarnations of the Amazon, the liberties taken by the television adaptors became **our** liberties as well. And a certain faction of the letter-writing readership hasn't stopped carping since.

This is the part where Dramatic License really gets a workout. For only by repeated invocations of same can we get through an explanation of why, if both the current **WW** stories and the early Charles Moulton-H. G. Peter stories of the 1940's supposedly depict the "same Earth", the two continuities don't match exactly. Since DC is no longer reprinting old stories (except in the rare case of an unavoidable deadline-snafu), we felt that the more significant portion of our readers—the vast majority whom, we feel, are likely to have been exposed to WW only within the last two years—will not have seen the old stories. Therefore, they would have no occasion to become confused by this Earth-II "mis-match".

Had we gone the other route, of making our new wartime stories totally faithful to the original "Golden Age" material, we might have confused and alienated a great many more readers, who would be motivated to buy the comic solely because they first saw **WW** on television. We have taken Dramatic License in making Diana a Yeoman instead of a Lieutenant; in coloring Steve Trevor's hair **brown** instead of blond; in using the Etta character in the War Department (though while I was scripting the feature I tried to work around that by not specifically referring to her as "Etta **Candy**"—just as "Etta"); and in using the General Blankenship character instead of General **Darnell**.

There are a few possible explanations for the "discrepancies", if you demand them: (1) the girl working side-by-side with Diana Prince is **not** Etta Candy; **or**, she is Etta Candy after graduation from Holliday College, in which case all the Moulton-Peter stories must be regarded as having been published in no particular chronological order; (2) Steve Trevor reports to **two** superiors, Blankenship **and** Darnell; and Darnell has not as yet put in an appearance in the comics; (3) Diana Prince began her work for the War Department as a Yeoman, but was later promoted to Lieutenant (and again, the early stories would be considered "out-of-sync" on this point); (4)—and this is the most absurd of all—Steve's hair is of a "dirty blond" shade that looks either dark or pale depending on how the light catches it.

I think you now begin to see why the Dramatic License "explanation" is preferable to any other. At the risk of repeating myself, one can contrive just so many explanations for things before one **has** to invoke Dramatic License.

Let me leave you with one last thought. I have written on the subject of the current incarnation of **Wonder Woman** only from my own experience. I am no longer scripting the feature. I don't know what plans editor **Larry Hama** and the new writer, Jack C. Harris, have for the book. For all I know, Drusilla the Wonder Girl may appear in the comics; then again, she may not. But whatever happens I hope I have left you rabid continuity-freaks with the means to deal with it. Ultimately, we hope you don't allow niggling contradictions to destroy your capacity to enjoy a story. Hopefully, as long as you're not confused, and can sort everything out in your head, that capacity will not be lost.

We have a large consolation; fewer of **us** are confused these days. The other day, I was strolling past Julie Schwartz's office, where he and Bob Rozakis were plotting an issue of **TEEN TITANS**. I overheard Bob mention Wonder Girl. Instantly, Julie replied, "Which one?"

During the 1940s kids across the country thrilled to the exploits of their favorite super-heroes in action-packed movie serials and thrilling radio broadcasts. By 1950, however, television was successfully stealing patrons from movie theatres and writing the final chapter for the adventure serial, while radio was nearing the end of its golden age. The future seemed gloomy for fans of super-heroic action until George Reeves donned the big red "S" to become the first of the . . .

DC SUPER-STARS OF TELEVISION

BY ANTHONY TOLLIN

Despite the tremendous success of Kirk Alyn's two **Superman** serials, DC felt a further test was neccessary to prove the popularity of the "Man of Steel" before committing themselves to a television series. The boxoffice success of **"Superman and the Mole Men"**, a 1951 feature film, prepared the way for the series and forever typecast veteran actor George Reeves as the "Man of Steel". The film was later re-edited for television as the two-part episode, "The Unknown People".

Phyllis Coates portrayed Lois Lane in the first 26 episodes of the video series. When Coates left for an ill-fated television pilot, Noel Neill returned to the role she had created opposite Kirk Alyn in the **Superman** movie serials. Throughout the long run of the series, **Superman** and Lois were ably assisted by Jack Larson as the bumbling Jimmy Olsen, John Hamilton as the blustery Perry White and Robert Shayne as police inspector Bill Henderson.

"Bat-mania" swept across the country in 1966 as Adam West and Burt Ward donned masks and capes to become **Batman** and **Robin**. The show's debut on January 12, 1966 led to the biggest fad since The Mickey Mouse Club. Nightclub impressionist Frank Gorshin became the first of the "guest villains" when he portrayed **The Riddler** in the very first episode, "High Diddle Riddle". Character actor Burgess Meredith waddled through a record twenty episodes as **The Penguin**, while Cesar Romero laughed his way through nineteen of the 120 programs as **The Joker**. All three villains teamed up with **Catwoman** Lee Meriwether to kidnap the United Nations' Security Council in the 1966 feature film based on the hit series.

Julie Newmar is the best remembered of the three actresses who portrayed **The Catwoman**, playing the part to purr-fection in twelve episodes. In the first episode of the third season, "The Dynamic Duo" became "The Terrific Trio" as Yvonne Craig donned cape and cowl to become **"Batgirl"**.

Captain Marvel became the hit of Saturday morning television when **SHAZAM** hit the airwaves in 1974. With that one magic word and a **Little** help from Filmation's special effects department, young Billy Batson (Michael Gray) is transformed into the World's Mightiest Mortal (John Davey, who replaced Jackson Bostwick as television's **Captain Marvel**). Les Tremayne, radio's "Mr. First Nighter," stars as Billy's companion, Mr. Mentor. **SHAZAM**'s success led to a spinoff the following year as JoAnna Cameron took to the air as **ISIS!**

Wonder Woman made her television debut in 1974 as tennis star Cathy Lee Crosby took on an international spy ring. Producer John D.F. Black, the script editor of **Star Trek,** pitted a blond **Wonder Woman** against the renegade Amazon Angela (Anita Ford) and the mysterious Abner Smith (Ricardo Montalban).

Despite excellent ratings, viewers were far from satisfied with Cathy Lee Crosby's revamped, non-superpowered **Wonder Woman** and demanded the real thing. Even the most fanatical of **Wonder Woman**'s fans were delighted when Warner Bros. returned to the original 1940's concept and pitted the glamourous Amazon against World War Two Nazis in "The New, Original Wonder Woman". The successful pilot film led to a series of specials on ABC and, beginning this september, a weekly series on CBS. Lynda Carter, a former Miss USA, and Lyle Waggoner were perfectly cast as **Wonder Woman** and Major Steve Trevor.

The television series features Beatrice Colen as the golden age Etta Candy and introduced **Wonder Woman's** sister Drusilla, portrayed by Debra Winger.

We'd like to continue this article but, as you can see, **Wonder Woman** is all tied up at the moment.

WONDER WOMAN'S STRANGEST VILLAINS

by
Wyatt Gwyon

In the service of **Aphrodite,** goddess of love, **Wonder Woman** has fought some of the strangest foes ever to appear in comics. Gods, aliens, criminals, spies, saboteurs, and heroes have felt her might. She has even fought herself. This article will cover some of the outstanding foes of the amazing Amazon's 35-year career.

Originally the race of Amazons lived in ancient Greece, a world torn by the opposition between **Aphrodite,** goddess of love, and **Mars,** god of war. It was **Aphrodite** who created the race of Amazons, women of superior strength, to oppose the warlike breed of **Mars** (also called **Ares**). In **Wonder Woman** #1 **Mars** inspired the legendary **Hercules** to war against the Amazons. Only through **Aphrodite's** intervention did the Amazons escape enslavement, and they were compelled to live in exile on **Paradise Island,** forever separated from the world of men. Here **Wonder Woman** was born, and was named **Diana** by her mother **Queen Hippolyte.**

Since Mar's avowed intention is to plunge the Earth into endless war, he was a frequent foe of **Princess Diana's.** Collector of dead men's souls, grim ruler of the planet Mars, he first crossed her path in **Wonder Woman** #2, when he captured **Steve Trevor.** Though she freed **Trevor, Mars** was so enraged that he sent his three military commanders, **The Earl of Greed, The Duke of Deception,** and **Lord Conquest** to Earth to capture **Wonder Woman.** She dealt him a crushing, humiliating defeat, and he never directly opposed her again, although he continued to send his agents against her. **The Duke of Deception** (who was himself ruler of the planet Mars for a short time) has battled the Amazon at least a dozen times, usually with the vast forces of the Martian army behind him. True to his name, this master of illusion has impersonated **Wonder Woman's** friends, scrambled her brain waves so that she couldn't distinguish between reality and imagination, invaded **Paradise Island,** stolen Holiday College, and shrunk skyscrapers to toy size.

In **WW** #169 **Mars** created a strange green-skinned villain called, oddly enough, **The Crimson Centipede.** With sixteen pairs of arms and legs, he attempted to destroy **Wonder Woman** and carry out **Mars'** design of chaos and destruction.

Most recently (in **WW** 226-7) **Mars** sent the god **Hephaestus** against the Amazing Amazon. **Hephaestus** had the strange power to transform any strong human emotion into fire.

From Norse mythology, **Wonder Woman** has confronted **Odin (COMIC CAVALCADE** #17), who was very similar to **Mars,** with his Valkyries who collected dead men's souls from Earth's battlefields. Diana defeated him and destroyed his kingdom of the dead, Valhalla, but in **WW** #23 he had reconstructed it again, and they clashed once more. His second defeat was so decisive that in despair **Odin** committed suicide!

Odin's brother **Loki** had little to do with Valhalla. **Wonder Woman** faced him in **SENSATION** #83. Drawn into the future by **Loki** she was forced to compete in a rigged Olympiad for the freedom of the women of the future world. **(The Duke of Deception** has also compelled **Wonder Woman** to compete in Olympiads.)

Menaces have come out of the past as well as the future to plague **Wonder Woman.** From ancient Egypt, **Aknaten (WW** #23) threatened the Earth with a flam-

ing death by magic until the Amazon Princess defeated him. Another Egyptian, **Osira,** appeared in **WW** #231-2. Actually an alien who crash-landed on Earth 9000 years ago and constructed a peaceful society in ancient Egypt, **Osira** was overthrown and imprisoned in a pyramid until 1943. Released during a battle in North Africa, she causes World War II to stop, and **Wonder Woman** is in the curious position of having to restart the war—because, she reasons, man must learn by his own mistakes.

To solve the mystery of an ancient Chinese sarcophagus which has turned up bearing Amazon paraphernalia, **Wonder Woman** goes back in time and battles **Chang,** a warlord of ancient China, in **WW** 37. She defeats **Chang,** and we learn the origin of the Great Wall of China. Wonder Woman constructed it to guard against future invasions!

Besides Martians, the Amazing Amazon has faced an awesome series of invasions from Pluto, Saturn, Jupiter, and even the sun. In **W.W.** #99, **The Silicons** threatened the earth with destruction by artifical comets. **The Ultraviolet Invaders (WW** #54) were actually absorbed into the Earth's ozone layer, after being routed by **Wonder Woman.**

The King and **Knight of Chequerana** were the only survivors of a cosmic chess game that claimed the lives of all their race. When their game (in **WW** #52) sends the Earth hurtling toward the sun, **Wonder Woman** intervenes by turning their powers against them, and it is Chequerana that is destroyed instead.

One of the weirdest threats to Earth was posed by the **Mole Goldings** in **WW** #72, a race of subterraneans who attempted to change the whole planet to solid gold.

Naturally **Wonder Woman** fought her share of Germans and Japanese agents during World War II, and some of the war tales have peculiar twists. In **WW** #2 **The Duke of Deception** got the blame for the bombing of Pearl Harbor; and **Odin** was allegedly "given psychic life by the mass desires of the German people during World War II." Most interesting of **Wonder Woman's** Axis villains was **Baroness Paula von Gunther,** a Gestapo agent first seen in **SENSATION** #6, who later became **Princess Diana's** closest friend. Though a scientific genius, **The Baroness** occassionally seemed short on common sense, as when (in **SENSATION** #7) she spent seven million dollars to inflate the price of milk in America; so that the poor would not be able to afford it, and they would grow up

weakened and dwarfed. The next generation of Americans would be easy prey for Germany. No doubt there are more direct ways of winning a war. Paula was captured and taken to **Transformation Island** in **WW** #3, and reformed.

However, her daughter **Gerta von Gunther** was responsible for another weird menace. Enlarging viruses for study with a special ray, **Gerta** unleased a strange new form of germ called **Bughumans (SENSATION** #55). **The Bughumans** reversed **Gerta's** ray to shrink **Wonder Woman** and, so they planned, all mankind. With some help from **Steve Trevor,** our heroine thwarted their plans and reduced them to a harmless size.

In recent issues, the Earth-Two **Wonder Woman** has again been fighting the Axis powers. **The Red Panzer** appeared in **WW** #228-9, and served as the pivotal point between the chronicling of the Earth-One and Earth-Two **Wonder Women.** On Earth-Two, **The**

Red Panzer is a Nazi scientist who has developed a time scanner; with this, he sees that Germany is going to lose the war. He plans to go into the future to thwart the Normandy invasion which was the beginning of the end for Germany—but something goes wrong with his time ship, and he lands in 1976, on Earth-One. After battling **Wonder Woman,** the automatic grapple beam drags both him and **Wonder Woman** to Earth-Two, 1943. There **Wonder Woman-One** teams up with **Wonder Woman-Two** to defeat **The Red Panzer.** When **Wonder Woman** returns to Earth-One, the narration remains behind, to chronicle the adventures of **Wonder Woman-Two.**

Villainy, Incorporated (WW 28) brought together seven of the Amazon's greatest foes. Escapees from **Transformation Island,** this group included: **Eviless,** of the Saturnian invasion force **(WW** #10 & 22); **Queen Clea** of **Atlantis** (appeared solo in **COMIC CAVALCADE** #18 and **WW** #8); **Doctor Poison,** a Japanese princess and spy whose specialty was chemical warfare (appeared solo in **SENSATION** #2 & 24); **Giganta,** an artificially evolved female gorilla (appeared solo in **WW** #9); **Byrna Brilyant** (appeared solo as **The Snow Man** in **SENSATION** #59); **Hypnota the Great** (appeared solo in **WW** #11), an Earthborn hypnotist who used her powers to subjugate slaves for **Prince Mephisto** and **Eviless** of Saturn; **Zara** (appeared solo in **COMIC CAVALCADE** #5), high priestess of the cult of **The Crimson Flame;** and **The Cheetah.** Interesting is that **Doctor Poison, The Snow Man,** and **Hypnota,** though all were female, used **male** aliases in their criminal identities.

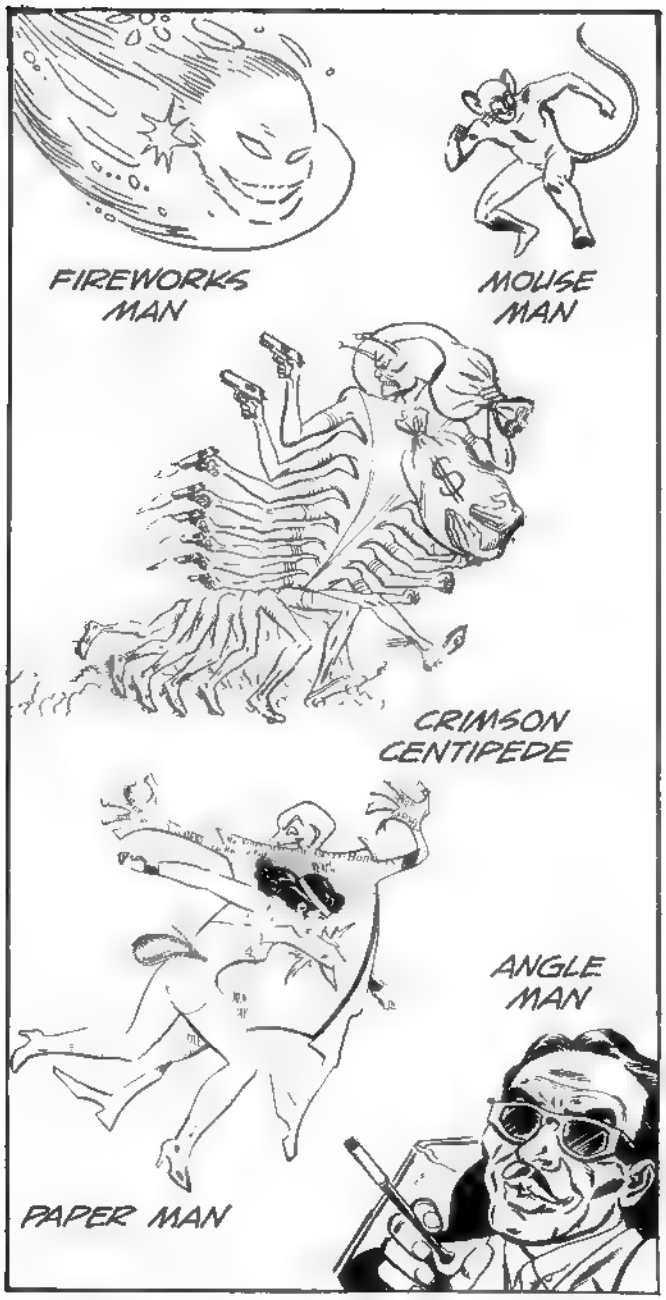
The Cheetah deserves a section to herself. A classic villain of comics, she is really **Priscilla Rich,** a debutante with an inferiority complex. Like **Jekyll and Hyde,** at odd times her repressed savagery wells up and takes control of her personality. Though she has tried to reform, **Priscilla Rich** has no control over **The Cheetah** part of her mind. She appeared in **WW** #6 & #28, and **Comic Cavalcade** #11.

The early stories were enlivened by a variety of odd characters. One offbeat villain in **COMIC CAVALCADE** #10 was called **The Great Blue Father.** Really **Dr. Protus Plasm,** he administered a "moron hormone" to government officials and bureaucrats in the guise of a youth serum, to make them feebleminded. Since the story was written in 1945, the intent was probably not quite as satirical as it sounds now.

Bedwin Footh, a frustrated actor, collected six thespian criminals to impersonate six of **Wonder Woman's** greatest foes in **SENSATION** #36. **The Duke of Deception, The Cheetah, Giganta, Queen Clea, Blakfu** (king of the **Mold Men—WW** #4), and **Dr. Psycho** were present in appearance, if not in reality. **Wonder Woman** unmasked this crew of rank imposters without much difficulty.

Dr. Psycho was originally portrayed as a tool of **The Duke of Deception,** (in **WW** #5) but he was obviously bound for greater things. In his first solo appearances **(WW** #18, 160, 165, 170), he continued his woman-hating, psychopathic ways, bound for revenge against all women for his romantic rejections. With the power

I'M GIGANTA, FORMERLY A FEMALE GORILLA!
I'M QUEEN CLEA OF SUNKEN ATLANTIS.
I'M BYRNA BRILYANT, THE BLUE SNOW MAN.
I'M PRINCESS MARU, ALIAS DR. POISON.
I'M HYPNOTA, MAGICIAN OF THE BLUE RAY.
I'M ZARA, PRIESTESS OF CRIMSON FLAME.
I'M THE CHEETAH--REALLY, PRISCILLA RICH.
GOOD--NOT A SISSY IN THE LOT--THIS IS WHAT I CALL VILLAINY, INCORPORATED!



to materialize ectoplasmic bodies, he could impersonate anyone. In **WW** #165, he created two duplicates of **Wonder Woman,** one vain, one tyrannical. **Diana** defeated them by turning them against one another, but **Dr. Psycho** managed, eel-like, to escape.

The Angle Man was a crook with "a million angles," who faced **Wonder Woman** frequently from **WW** #70 on. With no special powers, he nonetheless set up a number of elaborate plots to kill the Amazon. He used altered tapes of her voice to misdirect her robot plane, he constructed an android duplicate of her, he discovered her secret identity—and once (**WW** #81) he planned the greatest crime wave of all . . . by **stopping** all crime! He hoped that **Wonder Woman** would honor her promise to marry **Steve Trevor** and retire, during the criminal moratorium.

The Fireworks Man, also known as **The Human Fireworks,** tried, along with **Angle Man** and **The Mouse Man,** to murder **Wonder Woman** in **WW** #141. One of the most spectacular villains the Amazon princess ever fought, **The Fireworks Man** was able to turn himself into "a giant whirling exploding pinwheel," and attempted to drag our heroine into outer space. He was destroyed by a falling meteor.

The Mouse Man, in the same issue, and subsequently in **WW** #143 and 171, used his diminuative stature and control over rodents to beleaguer **Diana,** feeling, I suppose, that even **Wonder Woman** would weaken with the typical antipathy between rodents and the female sex.

The Paper Man (**WW** #165) was surely one of **Wonder Woman's** most bizarre foes. An improbable villain, whose only power was that he had acquired some of the properties of paper, he nonetheless gave **Wonder Woman** a hard time. He met his end when, trying to escape as a kite, a puff of **Wonder Woman's** breath carried him into a newspaper plant, where he was presumably pulped into the Late City Edition.

Egg Fu the First, an enormous Humpty-Dumpty-like creation of the Chinese Communists, menaced **Wonder Woman** and **Col. Steve Trevor** in **WW** #157-8. When he imprisoned **Trevor** on his island hideaway of Oolong, the villain impregnated him with strange explosive beams, which turned **Trevor** into a human bomb. He then launched the Colonel and a "doomsday rocket" at the U.S. Pacific Fleet. Although the Amazon Princess intercepted him in the upper atmosphere, the ensuing explosion destroyed them both. They were miraculously reassembled by **Queen Hippolyte's** atomic reconstructor, but their bodies then glowed with a volcanic destructive force. When they returned to Oolong to defeat **Egg Fu,** he inadvertantly neutralized this destructive force by hurling them into outer space, where they were struck by antimatter. **Wonder Woman** returned and lassoed **Egg Fu,** but the Oriental, in trying to escape, shattered.

Egg Fu the Fifth returned in **WW** #166, identical to his forebear. The lady from Paradise Island defeated him by slamming her bracelets together to create shattering vibrations. The other three **Egg Fus** ap-

parently never hatched their plots, and were lost somewhere in between.

A villain who actually never existed at all was **Multiple Man.** In **WW** #124, our heroine responds to fan letters requesting the simultaneous appearance of **Wonder Woman, Wonder Girl,** and **Wonder Tot** (clearly impossible since they are all the same person at different ages). She splices together snippets of Amazon home movies. The result is a film in which the three seem to battle the nuclear menace of **Multiple Man** who can assume nearly any form. **Wonder Woman's** skills as a screenwriter were great enough to warrant **"The Return of Multiple Man"** in **WW** #129.

One type of villain whom **Wonder Woman** has often fought is the **nature**-villain—villains who can control some aspect of nature, or who embody some violent facet of nature. Besides **The Snow Man** of **Villainy, Inc., Wonder Woman** has faced **The Termite Queen (WW** #58); **Prime Minister Blizzard (WW** #29) of the North Pole; **Mrs. Tigra Tropica (WW** #26), mistress of a pack of trained tigers; **Sharkeeta (COMIC CAVALCADE** #21), a bizarre creature with the head of a woman and the body of a shark who menaced Paradise Island; and the fraudulent **Volcano Prophet (WW** #70), a common criminal who got rich by claiming to predict the eruption of volcanoes, until **Wonder Woman** discovered that he actually caused the eruptions with explosives.

The Amazon Maiden has faced equivalents of **herself** on numerous occasions. She battled **Angle Man's** android and **Dr. Psycho's** duplicates and she once entered a parallel world (in **WW** #175) to battle an evil counterpart. **Lya,** daughter of **The Duke of Deception,** modeled a "phantasm" (COMIC CAVALCADE #26) of **Wonder Woman** out of her father's ectoplasmic clay, in order to impersonate her. **Duke Dazam (WW** #59) was the foe of yet another alternate-Earth **Wonder Woman,** named **Tara Terrune.** Accidentally hurled across the barrier between worlds, Princess Diana helped **Tara Terrune** defeat **Dazam.** In **WW** #48, a scientific thug named **Elektro** created **Robot Woman,** who possessed most of **Wonder Woman's** powers. **Nubia** was shown, in **WW** #206, to be the second daughter of **Queen Hippolyte,** kidnapped as a baby by **Mars.** She returned to challenge **Princess Diana** for the title of **Wonder Woman.**

In **WW** #222, **Wonder Woman** follows a duplicate of herself (this duplicate was actually responsible for defeating **Chronos; Wonder Woman** herself was fighting **Dr. Cyber—WW** #221—at the time) to an amusement park called **Dazzleland,** based on the funny-animal creations of **Wade Dazzle,** cartoonist. Investigating mysterious disappearances from the rides, **Wonder Woman** discovered that **Dazzle** himself is frozen in cryogenic suspension, and the life energy from kidnapped park patrons is used to keep the machinery running. The Amazon had been lured to **Dazzleland** because she is immortal; her life energy could keep the machine running forever.

Now that **Wonder Woman** is on television, and back in World War II, her original arena, the villains will doubtless grow stronger and stranger. Their strangeness will, as before, reflect the strangeness of Nazism, an evil so intense that it is almost surreal . . . though it was **very** real. To reach an understanding of evil ones, and bend them to "loving submission" is **Wonder Woman's** task. And fighting that evil even means fighting herself; for, as **Dr. Psycho** showed in **WW** #165, there is vanity and tyranny even in **Princess Diana.** Every villain she fights, even herself, represents the eternal conflict of **Mars** and **Aphrodite.** This continuously imaginative battle with evil is why **Wonder Woman** has held readers' interest for 35 years and will doubtless continue to do so.

REMEMBERING WITH ROSS ANDRU AND MIKE ESPOSITO

by CARY BURKETT

When you think about the artists most identified with the **WONDER WOMAN** comic over the years, what names immediately spring into your mind? An older fan might mention Harry G. Peters, the artist who drew most of her early adventures, while a younger fan might think first of Jose Delbo, the current artist on the series. But to the majority of readers who have followed **WONDER WOMAN** over the years, the names of Ross Andru and Mike Esposito will be the ones that first come to mind. This is the team that pictured The Amazing Amazon's adventures in over 100 stories, from 1958 to 1968.

Ross Andru is a quiet, soft-spoken, modest man, even verging on being shy . . . but with a creative mind that never stops, continually coming up with new ideas for layouts and panel design. When a younger artist brings in what he thinks is a new idea for design, chances are that Ross Andru has already done it. When an artist recently asked editor Julie Schwartz if anyone had ever done any **vertical** double-page spreads, Julie said, "Sure. Ross Andru did it once," and pulled out a copy of **FLASH** #185 to prove it.

"I just try to make my mind and eye think like a camera," Ross explains. "Any optical effect that creates shock and surprise, I'm impressed by, and I try to incorporate it to the best of my ability if I can."

Mike Esposito, on the other hand, is a gregarious fellow, always smiling and laughing. He says that he is the aggressive member of the team. "When we used to go in to see editors about getting work," Mike states, "I was the one who had to do all the talking. Ross was too modest about his own stuff. Sometimes he wouldn't even come into the office with me."

Mike is modest about his own efforts as well. Though he had plenty to say, it was mostly about Ross. "Ross was the one . . . I was just hanging onto the comet's tail when he took off." However, from talking to both of them, it is obvious that Mike's contribution to the team goes much deeper. Though both men are talented and creative in their own right, when together they seem to inspire each other, and feed off the energy generated by each others ideas.

"When we're together, the creative juices flow," says Mike. "You couldn't ask for closer friends. The honesty between us is so strong. We may not see each other for long periods of time, but when we do, we fall back together without even trying. It's as if we'd never been away from each other. And I know it'll

Ross Andru

Mike Esposito

(Photos by Jack C. Harris)

always be that way."

The relationship didn't start off so smoothly. Mike remembers the first time Ross showed him samples of his work when they were still in high school. "His stuff was bad . . . very crude and heavy-handed. I felt sorry for him." But Mike is quick to point out that Ross improved rapidly. He improved so much, in fact, that he later got a job working as Burne Hogarth's assistant on the Sunday page of the **TARZAN** comic strip. Recently a collection of these pages was published in hardback, and Mike chuckles over the fact that some of the pages praised so highly in the forward of the book were pages that Ross actually did much of the work on.

Ross remembers some of the problems he had working as Mr. Hogarth's assistant, "When I was doing a thing with Hogarth, towards the end, he had to deal with a situation where someone else was to script it. So they got some writer from I don't know where, who started doing a character called 'Oh No Nos', and they were literally meatballs! They were huge, about three feet in diameter, and they had a face in their body, and they had hands protruding. Well what are you going to do with a thing like that? It's absurd. You're locked into it. No matter what you do, you're going to go wrong."

When Hogarth stopped doing the **TARZAN** strip, Ross had to go out and look for work in the field. He found it at Hillman Publications, where he did his first work for comic books.

Mike was freelancing for Fox and Timely (now Marvel Comics) at the time. "When Ross went to Hillman, he asked me if I would ink for him. I said, 'I don't know' . . . I didn't think I could ink. I was doing mostly pencils. But I finally said okay, and Hillman loved that first story."

Shortly after, Ross drifted over to Standard Comics, where he met, and was influenced by Alex Toth. "I was highly impressed with Toth's style," recollects Ross. "I thought he was **great.** I completely started to reconvert and geometricize everything to such a point where even I think it became too abstract, and I lost a certain quality of humanism that I regained later. I started doing a few **Joe Yanks** for him, and towards the end I was sort of getting the feel of it,."

Mike tells us that Ross was so critical of his own work, that at times he wanted to quit. "He put a lot of labor in his stuff . . . there was real structure in his work. He would take so long, and work so hard, that his pages would be really dirty. **Then** he would trace them over to clean them up!"

The work on **JOE YANK** got Ross a job at DC comics where he did several war stories for Bob Kanigher. But as their working relationship grew, Ross and Mike decided to branch out on their own.

"We published our own book . . . that is, we were co-publishers with two other people," says Ross. "We started out with **Mr. Universe** and **Mr. Mystery**. And that, of course, is where Mike and I decided to team up for good.

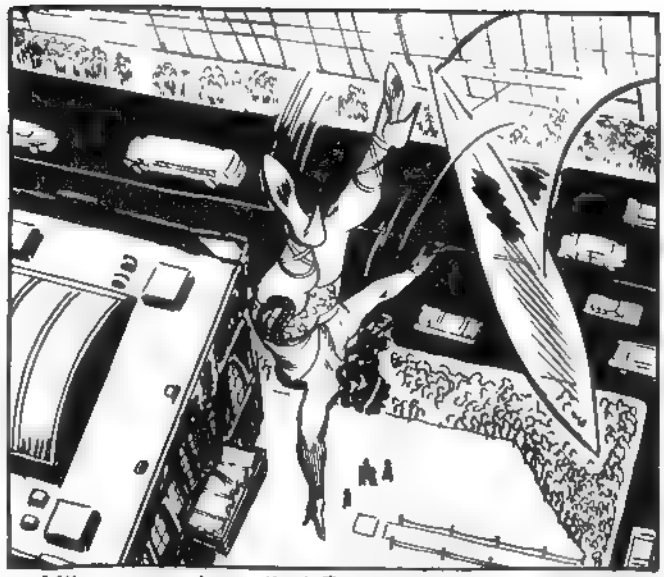
"After we came out of that, we came back to National Comics again—at a reduced rate, of course," laughs Ross, "Because we had left the field for a while, and had to work out way back up again."

They did indeed work their way up again . . . all the way to one of DC's top features, **WONDER WOMAN**! However, it wasn't all smooth sailing for them.

"Ross didn't want to touch **WONDER WOMAN**," declares Mike. "He didn't think he could draw pretty girls." But the team took on the assignment with their usual dedication, and Ross found that he was able to have fun with the strip, and incorporate his unique sense of design into the pages of **WONDER WOMAN**.

"I enjoyed the sequences with her flying about," admits Ross. "I guess it's because as a kid I used to have dreams of flying a lot. And as I got older, I flew lower . . . and I had to flap my hands. And eventually I could just barely get over fences. Finally one day, I knew I couldn't fly anymore, and I quit. But the memory of those dreams was sort of retained. I remember as a kid I used to fly way above the countryside and be looking down. It was very exhilarating. . . . I like to do characters that are flying in mid-air, because I like that sense that I get from motion pictures . . . that sense of vertigo when the camera's tilting from the helicopter. You get that sense of pull in your gut, and I like to convey that feeling, because of the sense of exhilaration."

"Ross is not afraid to invent new stuff," puts in Mike. "He doesn't like to repeat himself. When you look at his work, it's amazing that in such a little space he can get so much picture. His pictures are **composed** . . . they go in and in and in, through layer upon layer. There's always more satisfaction for me working on Ross's stuff than anybody else."



Mike remembers that Ross put all his energy into the design for **WONDER WOMAN**, continually adjusting an arm here, or a leg there, until he got precisely the effect he was looking for.

Both of the artists got a kick out of working on some of the odd characters that the heroine battled, and both were particularly fond of **Wonder Girl** and **Wonder Tot**.

They did some different things with the Amazing Amazon herself. "For a while we were experimenting," Ross muses, "and for an issue or two I had done a **Wonder Woman** that closely approximates the **Wonder Woman** of today in design. Her hair was not as simple on top, but it already long, and more loose-flowing. She was longer and leaner looking. But they felt it was too far removed from the image, and they went back to the old image."

Ross continued to experiment, coming up with new ideas and angles to enhance the flow of the stories, putting his energy into telling the story through his art.

"He really should have been a movie director," declares Mike. And indeed, one of the greatest influences on Ross's work has been his experience in animation. When Ross talks about the subject, it's easy to tell that he is still intensely interested in that form. His eyes light up, and he sits forward on his chair, speaking with emphasis. "I was fascinated by **FANTASIA**, and I thought that was the ultimate artform. Now here you've got moving pictures, and you can have paintings that come to life! Not only that, but you can have plastic photography as they did in **Puppetoons**. You can have actual mobile sculptures . . . three-dimensional. Now of course with the new holograms just think what you can do! So I saw this as the ultimate artform, and I broke into a small studio in New York, when television was just first starting. But there wasn't enough money in it, and the studio didn't last. I spent nine months there, and I worked myself up to where I was to become an assistant animator. I was going to direct a one-minute film idea for **Chicklets**, and I was going to be allowed to animate it myself and orchestrate it to follow along with the jingle. But it didn't happen, so after that I went into comics."

The animation world's loss was the comics world's gain. The team of Andru and Esposito went on to illustrate some of DC's finest features; **SUPERMAN**,

LOIS LANE, FLASH, THE SEA DEVILS, and **THE METAL MEN,** among others.

Mike loved doing **The Metal Men.** "The strip was really before it's time," he enthuses.. "The characters were so well drawn ... every personality came through in Bob [Kanigher]'s writing and Ross's design. There was a realness in them, but with a light touch. There was a society within the group that was just as uncontrollable as real society. The believability ... **THE METAL MEN had** it!"

Ross was less enthusiastic in remembering **THE METAL MEN,** "I enjoyed **THE METAL MEN,** I have to admit that. But I'd say that about the first year or two I was more caught up in the novelty of the idea. As time wore on, the characters became predictable. It was one of the first **real** attempts at characterization ... an incredible amount of characterization through the metals. I guess eventually it got to where it couldn't go anywhere with those limitations. Not only that, but I found it painful to work with so many figures, very often in one panel. You had the problem of clarity, and maintaining visual interest."

When Carmine Infantino was boosted up the corporate ladder to the position of art director, Ross and Mike stepped in to fill his artistic shoes of **THE FLASH.** "I think I made several mistakes," comments Ross. "I was trying to incorporate the Marvel superhero look into the wrong character. He shouldn't have been that beefy ... that muscular. I was trying to create exaggerated camera effects, and I overdid it. I look back on some of that stuff and I cringe. Just weird."

"Ross likes the heavy hero," continues Mike. "He thinks in certain shapes, and he overdid it with **THE FLASH**—got him too thick. The leaner and flatter he is, the swifter he is."

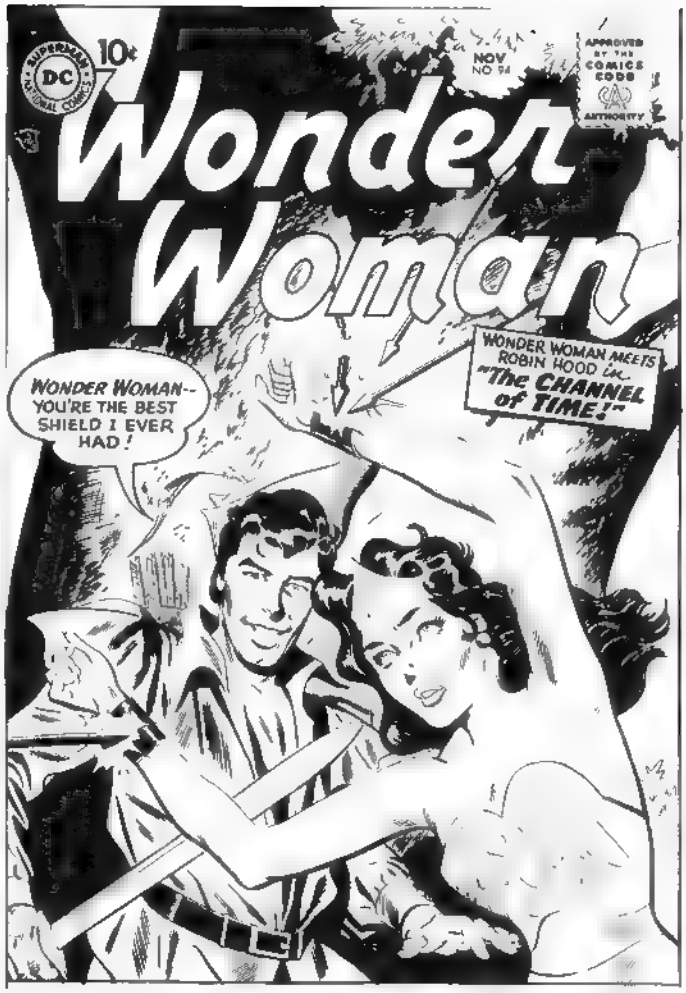
Eventually, the team left DC once again to take off on their own ventures.

"We love to publish—to create," explains Mike. "Our imaginations just run over."

They found their outlet in doing a satire magazine, **UP YOUR NOSE AND OUT YOUR EAR.** "Ross has a great sense of humor," Mike points out, "and he's also a great writer. But he'd probably starve if he tried to make a living out of it, because of the time it takes him to do one page."

However, it wasn't long before comics claimed them once again, only this time they were wooed over

HI! I'M ROSS-- THIS IS MIKE!
GOSH! WHEN DC SENT US ON AN ASSIGNMENT TO DRAW THE SEA DEVILS IN AN ADVENTURE--I EXPECTED IT TO BE UNDERSEA-- NOT PARA-GLIDING! WHEN'S YOUR NEXT DIVE?
NOT THIS TRIP, MIKE! WE'RE NOT DIVING!


DC
10¢
NOV NO 94
APPROVED BY THE COMICS CODE AUTHORITY
Wonder Woman
WONDER WOMAN MEETS ROBIN HOOD Ltd. "The CHANNEL of TIME!"
WONDER WOMAN-- YOU'RE THE BEST SHIELD I EVER HAD!

to Marvel Comics, where they rapidly moved up to doing one of the top features there, **SPIDER-MAN.** Thus, when DC and Marvel planned their joint enterprise teaming up **Superman** with **Spider-Man,** Ross was tapped as the penciller. Being the only artist ever to handle both characters in their regular books, he was a natural choice. The monumental result that he turned out stands as a true testimonial to the innovative talent of the man.

Whatever the job, whether together of separately, the talents and dedication of Ross Andru and Mike Esposito will stand out. Doubtless, they will continue to create and experiment, and entertain us all for years to come. And we wouldn 't have it any other way.

A GREAT MANY ARTISTS HAVE DRAWN WONDER WOMAN OVER THE YEARS. HERE ARE A FEW OF THE BEST-KNOWN VERSIONS OF THE AMAZING AMAZON.

H.G. PETERS

DON HECK AND VINCE COLLETTA

ROSS ANDRU AND MIKE ESPOSITO

MIKE
SEKOWSKY
JOSE DELBO
AND
VINCE COLLETTA
DICK
GIORDANO

Beautiful as Aphrodite . . . Wise as Athena
Stronger than Heracles . . . and Swifter than Hermes . . .

HER NAME IS Lynda Carter

by MARK EVANIER

This is an article about Lynda Carter and I hope you'll forgive me a bit of circuitous writing. I'll get to her in a minute—honest. But first I want to tell you about Bill the Propman.

I met Bill the first day I went to work over at ABC in Hollywood, writing the "Welcome Back, Kotter" show. His job was to hang around the set, ready to furnish whatever items were suddenly desired. Like, if Gabe Kaplan suddenly desired a left-handed Brazilian boomerang screw-driver (in lime green), Bill had to produce it. Amazingly, he usually could. Bill worked a great number of shows and, like everyone else who worked on the lot, was altogether blase about celebrities. Various and sundry stars come and go, through corridors and comissary, with nary an ogle. If I tell you that on that selfsame first day, I got trapped in an elevator with Olivia Newton-John and Elliott Gould, then later ran into Groucho Marx in the hallway, and that none of this impressed Bill in the least, you should understand: Bill doesn't get impressed by stars. With two exceptions. And they were both named Carter.

One was named Jimmy and he was, at the time, the front-runner for the office of president. Now, Bill had no intention of voting for the man but he **did** go out of his way to catch a glimpse of him.

And the only other time I saw Bill even the tiniest bit interested in a celebrity was when Lynda Carter, aka **Wonder Woman**, was on the lot doing some sort of guest appearance. I saw him running near Stage 57 and, as he ran, he yelled back at me, "Lynda Carter's over on 53! I've gotta see her!"And when I saw Bill later and asked if he had, indeed, gotten his desired glimpse, he said, "Yes," and on his face was a glazed stare and the smile of a beginning ventriloquist.

Talk about being catapulted to stardom: Before she won the role of Wonder Woman, Lynda Carter was a virtual unknown about town . . . an ex-beauty queen, of which there are many, who could sing and act, yet go totally unnoticed by producers, casting directors and, yes, even Bill the Propman. Then **WW** happened and her agents were touting her all about town as (her

publicist said this, I didn't:) " . . . the wonderment of vulnerability and exquisite loveliness." Well, that's **Wonder Woman**, all right. She is now, in show business parlance, a "hot property," soon to be seen in Francis Ford Coppola's film of "Apocalypse Now." Inasmuch as Coppola is known to have been a frequent comic book reader, one might well draw the conclusion that she got the part (as a **Playboy** centerfold girl) because of her embodiment of feminine perfection. And, who knows? One might even be right about that. In any event, here's the back-story on her . . .

Lynda Carter (who cannot seem to agree with her publicist on how old she is) is a native of Arizona; in fact, she was Miss Arizona, followed by being Miss USA. She went to London for the Miss World pageant and made a good showing. But she didn't win, which may, in retrospect, have been a blessing. It gave her the chance to move to Los Angeles and immerse herself in an acting career, studying with Stella Adler, Lieux Dressler and Charles Conrad. Within months, she was getting small roles on television: A guest shot on "Nakia," (which, I have it on good authority, was on NBC for around a minute and a half) a pilot or two, et cetera . . . And then came a call from her agent to go be interviewed for the lead role of Sharon Fields in the then-pending film of Irving Wallace's novel, **The Fan Club**. The film, by the way, is still pending and likely to remain so for some time. In any event, the producer, Larry Gordon, was impressed with the comely Ms. Carter, though he felt her wrong for his film. So he called his friend, Douglas Cramer and said something like this: "Hey, Doug, I think I may have a Wonder Woman for you." Douglas Cramer, you see, was producing the **Second** pilot of Wonder Woman, now known as "The New, Original Wonder Woman," to distinguish her from the previous less-than-successful version starring Cathy Lee Crosby. **This** Wonder Woman, developed for television by the wickedly-witty Stanley Ralph Ross, was to be faithful to the source material. And Cramer agreed with Gordon that Lynda Carter was perfect for the role.

Lynda went immediately into training, being rather super-critical of her own physique. She plotted out a strict, mainly-vegetarian diet for herself and spent many long hours in training, both with dialogue coaches and physical training instructors. One of her dialogue coaches told me that Lynda was absolutely serious about the part; that she wanted to do more than **play** the Amazon Princess. She wanted to **be** Wonder Woman.

Talking to Lynda Carter, you get the feeling that she believes in intense involvement in every project she undertakes. Further, she prides herself on a particularly high level of intuition and high consciousness derived, she says, from her past lives as a member of English nobility, a trail-blazing pioneer, the wife of a Pharoah, an Indian, **et al**. She did most of her own stunts on "Wonder Woman," herself, often when they required strenuous running or leaping. Put simply, she works to keep herself in the best possible shape, both physical and mental. Sure sounds like **Wonder Woman** to me.

The ABC executives agreed. After screening Lynda's pilot as **Wonder Woman**, everyone concurred that she was perfect; apart from obvious physical qualifications, she had a light enough "sense of self"

to carry off the role of Wonder Woman; to be convincing, not ridiculous, doing the super-feats and parading about in the costume. People often said that the hardest thing George Reeves had to do as Superman—and the achievement that was testimonial to his talent—was that he never seemed awkward or embarassed in the Superman costume. He conducted himself with enough aplomb that viewers could suspend their inherent disbelief and believe him as the Man of Steel. The Head Honchos of the network and studio were all worried that an actress who was both beautiful and strong enough to play their **Wonder Woman** would not be able to act well enough to create that same acceptance. Last year, an ABC exec who had been dead-set against the whole program confided to me that only seeing Ms. Carter go through her paces had changed his mind.

Her ability was further demonstrated in a 1976 movie, "Bobbi Jo and the Outlaw," in which she co-starred with Marjoe Gortner. The film itself was nothing to light Roman Candles over: another in the increasing succession of guy-and-girl-on-the-lam movies, replete with wholly-unmotivated shootings, totally-unnecessary car chases and, as is **de rigueur** of such exploitation films, a coterie of cretinous law enforcement officials who serve as the enemy. Absolutely nothing about the film distinguished itself, but for Ms. Carter's and Gortner's portrayals of the title roles. So . . . if anyone was of the opinion that Lynda Carter's talents began and ended with playing bullets-and-bracelets, that may certainly be denied. And the subsequent success of the "Wonder Woman" show offers further denial.

As I write this, the official word from on-high at ABC is that the "Wonder Woman" show is no more. Those friends on the staff as could be reached expressed shock when word came down. The ratings, though on a down-trend, were good—in some instances, spectacular. ABC had used the show in different time slots on an intermittent basis and, in most of those positions, it had done very well indeed. Dickering is currently under way with both NBC and CBS to see if either would care to continue the series . . . and, by the time you read this, you should have some idea as to what success, if any, came from those negotiations. If none, then "Wonder Woman" may go down in television history, right behind "Bridget Loves Bernie" and "Red Skelton," which are the two highest-rated shows ever to be cancelled.

And what of Lynda Carter? Well, to the probable delight of Bill the Propman, she will no doubt be quite in evidence. Already, there is talk of another series, of movies and of record albums. (She, in addition to all else, sings and write songs and, most likely, trisects angles in her spare time).

Oh—and one last word about Bill: I asked him one day why, of all the stars and gorgeous ladies who undulated around the lot, Lynda Carter was the one who had his heart registering Ten on the Richter Scale. Said Bill: "Well, you see, in this job, the first thing you learn about stars is that stars are human beings. No more and, usually, no less. Just people. So you stop being star struck and just treat them like ordinary folks."

"But what about Lynda Carter?" I asked.

"I'm gettin' to that. Remember when Jimmy Carter was here? Well, him I had to go see. A president isn't a human being . . . he's bigger than life. A president is like Superman, except Superman, he doesn't raise peanuts or fall down or erase tapes."

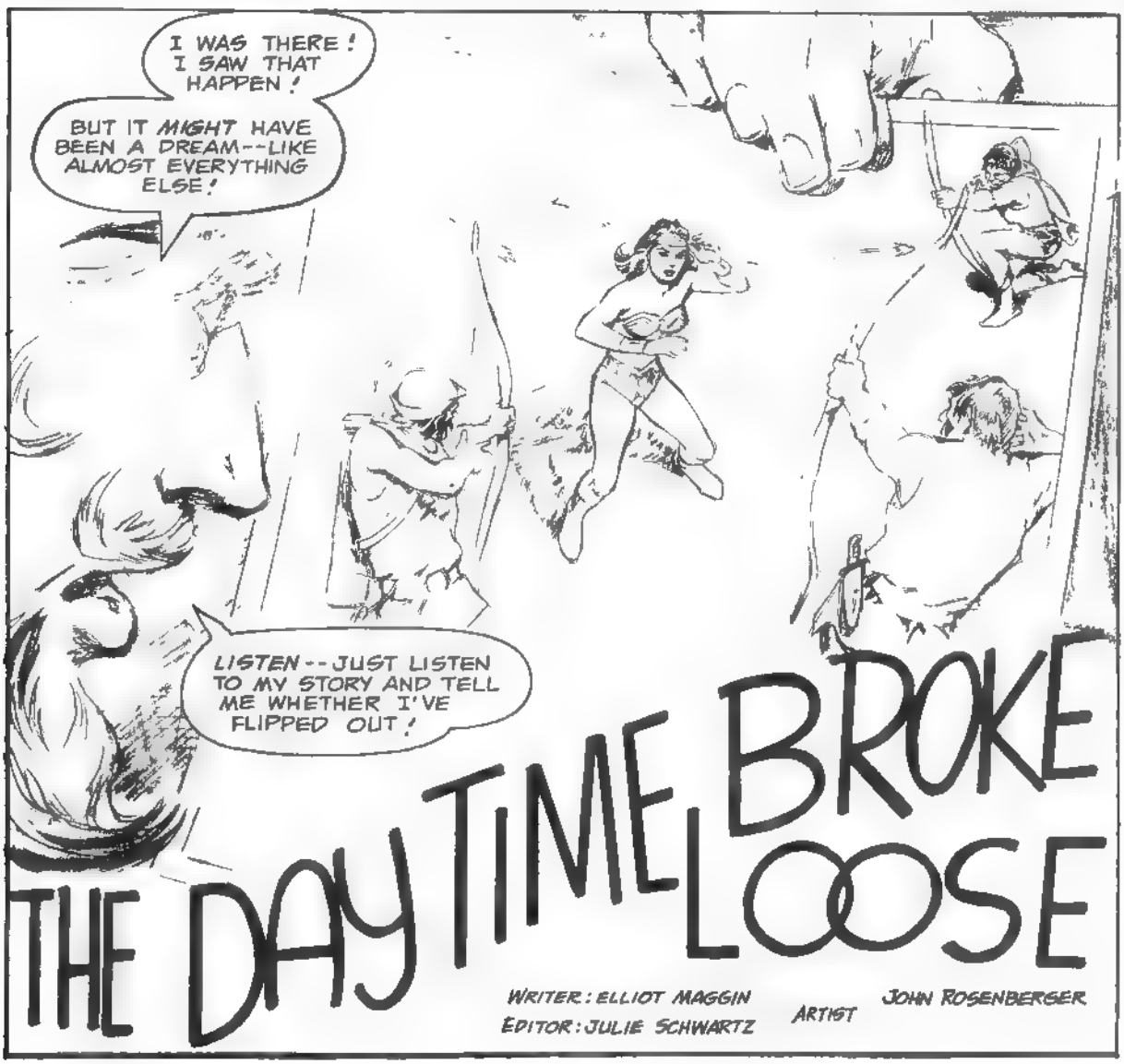
"And Lynda Carter—?"

"Far as I'm concerned, she **is** Wonder Woman . . . or as close as you're gonna come."

Well, that's what he said. And I've learned three immutable rules about television: Never spit on the script girl. Never eat a video tape machine. And, most of all, never argue with Bill the Propman.

Before the late John Rosenberger was stricken with the illness that was later to claim his life, he completed four pages of pencils for **WONDER WOMAN** #217. As his illness prevented him from finishing the book, the pages were never used. As a tribute to the talent of this fine artist, we present the original pencils done by the late Mr. Rosenberger, never before published anywhere.

HELP ME... PLEASE! I THINK I MAY BE LOSING MY MIND!
FOR AWHILE I WASN'T SURE WHO I WAS... BUT NOW I KNOW--
I'M OLIVER QUEEN-- GREEN ARROW!
YOU SAY YOU KNOW WHO YOU ARE!
NOW--DO YOU KNOW THE PERSON IN THIS PHOTO?
YES--I KNOW HER! IT'S A PICTURE OF WONDER WOMAN!


I WAS THERE! I SAW THAT HAPPEN!
BUT IT MIGHT HAVE BEEN A DREAM--LIKE ALMOST EVERYTHING ELSE!
LISTEN--JUST LISTEN TO MY STORY AND TELL ME WHETHER I'VE FLIPPED OUT!
THE DAY TIME BROKE LOOSE
WRITER: ELLIOT MAGGIN
EDITOR: JULIE SCHWARTZ
ARTIST JOHN ROSENBERGER

"MY JUSTICE LEAGUE ASSIGNMENT WAS TO WATCH WONDER WOMAN IN ACTION AND JUDGE HER CAPABILITY TO REJOIN THE J.L.A...."
"...SO AS OLIVER QUEEN, I WENT TO THE UNITED NATIONS IN NEW YORK WHERE THE AMAZON WORKS IN HER DIANA PRINCE IDENTITY..."
"DIANA WAS ATTENDING A GENERAL ASSEMBLY MEETING, SO I PLOPPED MYSELF DOWN IN THE REPORTERS' GALLERIES TO WATCH..."
FAIR ENOUGH -- DIANA'S DOWN THERE WITH ALL THOSE DIPLOMATS HELPING TO SAVE THE WORLD FROM THIS WEEK'S CRISIS...
UN
AND I'M WAITING FOR THE FIREWORKS TO--EH?
A MESSENGER'S HANDING HER A NOTE --SHE'S LEAVING--
--WHICH MEANS I'M GONNA FOLLOW!
"ROUTINE STUFF I THOUGHT..."
"WELL, NOT QUITE ROUTINE--"
HEY, PRETTY LADY!
WHAT A PLEASANT SURPRISE TO FIND YOU HERE...
COME WITH ME-- THERE ISN'T MUCH TIME!
...GREEN ARROW!
2

WE NEED YOUR HELP-- IN YOUR OTHER IDENTITY!
THAT'S NOT GREEN ARROW, FOR GAS PAINS' SAKE--I AM!
"BEFORE THIS AFFAIR WAS OVER, I'D BE THINKING THAT CHARACTER WAS GREEN ARROW --AND EVERYONE ELSE HE IMPERSONATED..."
I'LL WATCH THE ELEVATOR INDICATOR AND SEE WHAT FLOOR THEY STOP ON!
"MEANWHILE, THAT PHONEY WAS LAYING SOME EVIL STUFF ON DIANA --TRYING TO MAKE HER AS CONFUSED AS I WAS..."
...YOU MUST CHANGE TO SUPERGIRL IMMEDIATELY, AND SAVE THOSE PACIFIC ISLANDERS FROM THAT VOLCANO!
HOLD IT, ARROW-- OR WHOEVER YOU ARE! WHERE'D YOU EVER GET THE IDEA I'M SUPERGIRL?

QUIT CHECKING ME OUT TO SEE IF I'M STRAIGHT, SUPERGIRL!
LISTEN--HERE'S A RUBBER-TIPPED ARROW! SHINE YOUR HEAT VISION ON IT!
I DON'T KNOW WHAT YOUR TRYING TO PULL OFF, MISTER--
--BUT IF YOU DON'T LEAVE ME ALONE--
--YOU'LL FEEL A JUDO-THROW TO... EH?
"BY THE TIME THE ELEVATOR STOPPED--OR THE 3rd FLOOR-- THE STENCH OF BURNING RUBBER WAS ENOUGH TO MAKE YOU GAG...
HOW DID YOU MELT THAT RUBBER-TIPPED ARROW?
YOU DID-- WITH HEAT VISION!
'BYE, SUPERGIRL-- AND REMEMBER, THOSE PACIFIC ISLANDERS NEED YOU!

"PATIENCE-- I'M STILL PIECING ALL THIS TOGETHER FROM WHAT I LEARNED LATER!"

"--NOW AT THIS POINT I WAS ON MY WAY UP IN ANOTHER ELEVATOR..."

"...AND AS FAR AS I KNOW, DIANA PRINCE WAS IN SOME CORNER OF FLOOR 32 CHANGING TO WONDER WOMAN..."

THAT FAKE GREEN ARROW SLIPPED AWAY IN THE FUMES OF MELTED RUBBER...

BUT HERA HELP ME, WHATEVER HIS GAME IS...

WONDER WOMAN WILL FIND OUT!

"THE IMPOSTOR HADN'T SLIPPED AWAY! ...HE'D GONE OFF TO CHANGE HIS CLOTHES, TOO!

NOW FOR STEP TWO IN MY PLAN TO MAKE THE CURSED AMAZON PRINCESS DOUBT HER SANITY--

--AS SOON AS I SPOT HER LOOKING FOR ME!

WONDER WOMAN--THERE WAS A GUY IN A GREEN ARROW SUIT RUNNING DOWN THE HALL!

DID YOU SEE HIM?

JUST A MOMENT AGO--BUT I LOST HIM!

GUAP

4

"BY THIS TIME, I'D SWITCHED TO MY UNIFORM IN THE ELEVATOR, IN CASE OF TROUBLE..."

"HANG THE JLA RULE ABOUT WONDER WOMAN NOT KNOWING SHE WAS BEING TAILED! I WANTED TO KNOW WHO WAS IMPERSONATING ME!"

And for those of you who are completists, here are the four pages done by artists Dick Dillin and Vince Colletta, which actually appeared in **WONDER WOMAN** #217.

HELP ME PLEASE!
I THINK I MAY BE LOSING MY MIND!
FOR AWHILE I WASN'T SURE WHO I WAS BUT NOW I KNOW
I'M OLIVER QUEEN GREEN ARROW!
YOU SAY YOU KNOW WHO YOU ARE
DO YOU KNOW THE PERSON THIS PHOTO?
YES I KNOW HER TRUE IDENTITY
WONDER WOMAN
WAS THERE SAW THAT HAPPEN
"...MIGHT HAVE BEEN A DEAL BECAUSE EVERYTHING IS OVER
JUST LISTEN TO MY STORY AND TELL ME WHETHER WE DID RIGHT OR WRONG
THE DAY TIME BROKE LOOSE!"
A DC QUALITY MAGAZINE

"PATIENCE. I'M STILL RECOVERING ALL THIS FROM WHAT I LEARNED LATER
NOW AT THIS POINT I WAS IN MY WAY UP TO ANOTHER ELEVATOR
AND FAR AS KNOWN DIANA PRINCE WAS IN SOME CORNER OF SPACE AND TIME HANGING TO WONDER WOMAN
WONDER WOMAN
GREEN ARROW
BUT HERA HELP ME WHATEVER HIS NAME
WONDER WOMAN THERE WAS A GREEN ARROW RUN
STOP TWO MY PLAN TO MAKE THE COLD AMAZON PRINCESS DOUBT HER OWN
JUST A WINDY WOO BUT I LOST HIM!
HAVE WE JLA GIVEN BY W.W. WE KNOWING WHAT WAS HAPPENING TO ME

THE FABULOUS FEMALES

By Mike Gold

OFFICIAL TRANSCRIPT OF THE SELECTION HOUSE SUB-COMMITTEE ON SUPER-HEROINES

Meeting in Washington, D.C., June 15, 1977.
Representative **Barbara Gordon,** Chairwoman

REP. GORDON: This is the third meeting of our committee, discussing the question of why there are so few women in the super-hero, ah, "profession." Our staff has prepared a report on those women who have chosen to become super-heroes. Ms. Brown, if you will. . . .

MS. BROWN: Madame Chairwoman, our report is divided into two portions: those super-heroines on our world, and those of the various "parallel" worlds. We suggest looking into the possibilities of recruiting women from these alternate Earths.

REP. GORDON: We'll deal with your recommendations at a later time, Ms. Brown. Kindly continue.

MS. BROWN: Yes, Madame Chairwoman. As this committee is well aware, there are a small number of women involved in fighting crime on this planet, although most of them work with teams or partners.

The Black Canary, for example, occasionally works alone, although she is most often seen with **Green Arrow, Green Lantern** or **The Justice League. Hawkgirl** almost invariably works with **Hawkman**—rumor has it they are married—though she recently shared a case with **Capt. Comet. The Phantom Lady** appears with a group called **The Freedom Fighters,** but their activity appears to have taken a criminal bent.

And, of course, there are the female members of the **Teen Titans: Wonder Girl , Lilith, The Harlequin** and **Bumblebee.** There are also women in the new **Doom Patrol** group: **Celsius** and **Negative Woman.**

REP. GORDON: Yes, yes, we are well aware of these women. Are there no super-heroines who primarily work alone?

MS. BROWN: There are a number. **Supergirl,** who, as **Superman's** cousin, is often under his shadow. Then there is **Batgirl,** who often works alone out here in Washington, although she occasionally works with **Batman's** former partner, **Robin.** Quite frankly, we feel **Batgirl** could do more in the way of upgrading the image of women as costumed heroes. Perhaps if she were prevailed upon to. . . .

REP. GORDON: Ms. Brown! I said we would save the **comments** for later. **Please** continue.

MS. BROWN: As you wish. Finally, there is **Wonder Woman,** who was the subject of our last report. There are a number of semi-active or inactive super-women: we know absolutely nothing about **The Black Orchid** other than her role in breaking up several major illegal operations a few years ago. **Zatanna,** a stage-magician, often fights crime with magical powers, although she hasn't been heard from lately. There used to be rumors of a person called **The Thorn,** who exhibited no super powers, but nevertheless had some success in fighting the infamous **100** mob out of Metropolis. If she's still around, one would hope she'll join **Black Lightning** in his efforts to wipe out the 100.

There were two beings—I suppose you could call them extra-terrestials—who were involved in fighting

the **Darkseid** menace: **Big Barda,** a companion of **Mr. Miracle,** and **Beautiful Dreamer,** a member of **The Forever People.** Both of these women disappeared several years ago. The **Metal Men** has had two "female" members, **Tina** and, ah, **"Nameless,"** but, being robots, they can't rightly be termed "Women." And, then, there was **Catwoman. . . .**

REP. GORDON: She's **hardly a heroine,** Ms. Brown.

MS. BROWN: If you'll let me continue, Madame Chairwoman. **Catwoman** did act in a heroic capacity on several occassions, many years ago. It is rumored she did so to win the heart of **The Batman.**

REP. GORDON: Well, I'll have to **see** about that . . . !

MS. BROWN: Pardon me?

REP. GORDON: Er . . . Never mind. Continue.

MS. BROWN: Finally, there was another woman who had magic powers, this one named **The Enchantress.** She retired a decade ago, and lives peacefully under the name of June Moone. She is uninterested in resuming her crime-fighting activities.

REP. GORDON: If that's all you have, I doubt we'll be able to do much to improve the male-female ratio in the super-hero field.

MS. BROWN: As I mentioned earlier—there are many women who are fighting, or who have fought, crime on a number of "parallel" worlds. A member of our summer-staff, Mr. Grayson, has prepared a report.

REP. GORDON: Oh, yes. **Young** Mr. Grayson. We've met. I'd just **love** to hear your report, Dick.

MR. GRAYSON: Thank you, Madame Chairwoman. As this committee is well aware, there are a number—perhaps an infinite number—of "earths" which inhabit parallel, or alternate, universes. **The Justice League of America** routinely travels to many of these Earths on their various missions, and there is a somewhat older super-group, **The Justice Society of America** from what we refer to as "Earth-2," who travels to this

Earth from time to time.

One of the newest members of **The Justice Society** is a super-woman called **Power Girl.** Her powers are extremely similar to those of **Superman,** and we have heard reports that she is a Kryptonian, too—perhaps even a cousin to Earth-2's **Superman.** She is also known for her, ah, "militant" stand on issues concerning women's liberation. . . .

REP. GORDON: And is there anything wrong with that, Mr. Grayson?

MR. GRAYSON: Oh, no, Barb—ah, Madame Chairwoman. It does seem to be a motivating factor in her personality. In any event, the situation in regards to super-heroines on Earth-2 is more drastic than on Earth-1, as **Power Girl** seems to be just about the only practicing super-woman in that universe. **Black Canary,** a former member of the **Justice Society,** moved to Earth-1 several years ago. While she was on Earth-2, she was a soloist who occassionally teamed up with **Johnny Thunder** or **Starman.**

Our information on the various parallel world super-heroines is a bit more complete, as we have copies of published reports of their adventures in comic book form. These old comic books seem to be

a bit more, ah, explicit, at least in regards to secret identities and the like. There doesn't seem to have been as much censorship. . . .

REP. GORDON: This isn't a funny book convention, sir. Let's get on with it!

MR. GRAYSON: Er, yes, of course. I apologize to the committee. We have reports dating as far back as 1941 of an Earth-2 **Hawkgirl,** who also operated with a super-hero called **Hawkman.** As chronicled in **FLASH COMICS, Hawkman** and **Hawkgirl** were not related, although they did seem to share super-abilities of flying and anti-gravity, and they shared a passion for using ancient weapons against their foes.

The Star-Spangled Kid has—or at least **had**—a super-powered sister, peculiarly called **Merry—Girl of 1,000 Gimmicks.** She succeeded her brother in the pages of **STAR-SPANGLED COMICS** in 1948, and her adventures lasted slightly over a year. **Merry** used various tools or gimmicks to fight crime: bulletproof baseball gloves, dusting powder, backfiring squirt guns . . . she didn't seem to have any super-powers per se, but she was extremely resourceful.

Earth-2 also had one other super-heroine, **Liberty Belle.** She primarily operated during World War II; her adventures being reported in **BOY COMMANDOS** #1 and #2, and in **STAR-SPANGLED COMICS** from #20 through #68. **Liberty Belle** also had no super-powers beyond her incredible courage and her athletic abilities. She was inspired to help the domestic war effort by seeking out and capturing spies and the like. When the war ended, she turned her attention to crooks and criminals.

As you can see, most of the super-heroines of Earth-2 really weren't "super" in the literal interpretation in that they had no special powers.

REP. GORDON: Let me remind you, **Mister** Grayson, that many of our leading **male** super-heroes really aren't very super either. . . . **Batman and Robin,** for example. Are there any other heroines on Earth-2?

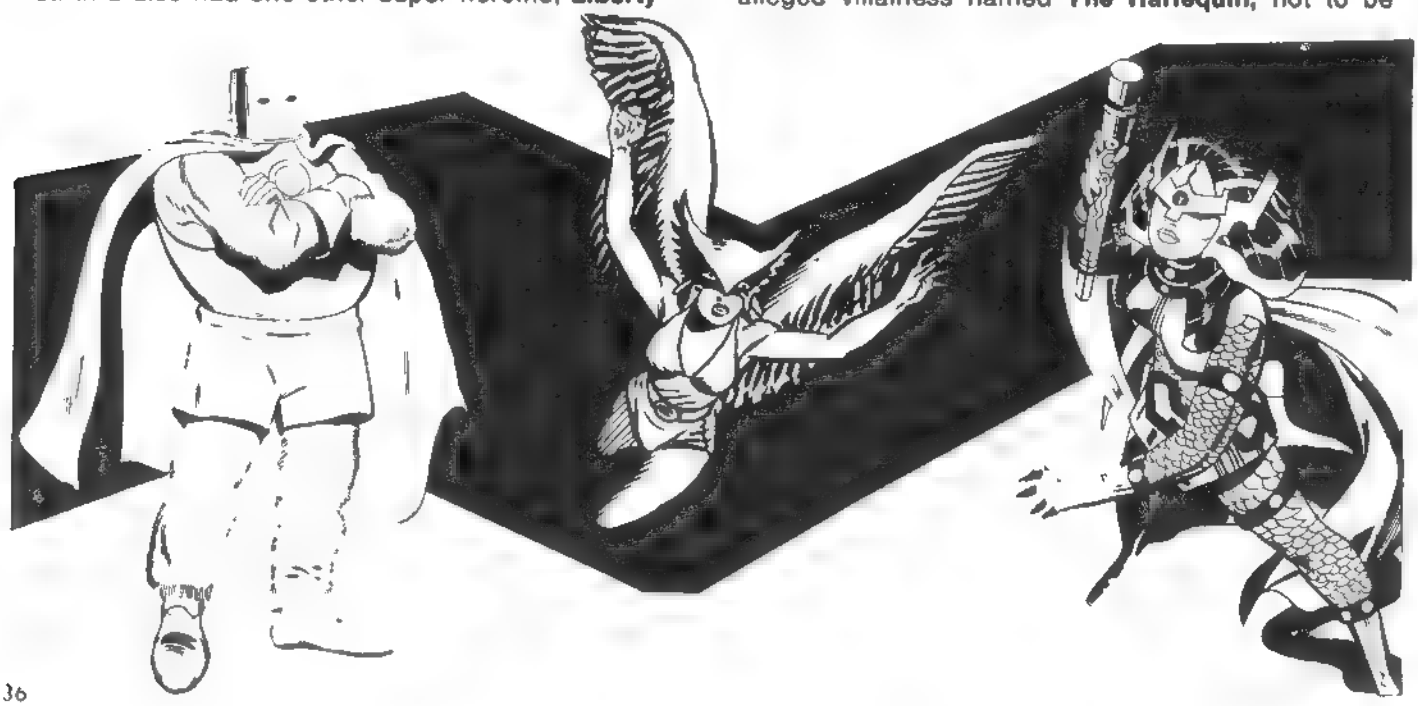
MR. GRAYSON: Only two, Madame Chairwoman. Earth-2 has it's own version of **Wonder Woman,** similar in almost every aspect to ours. Her adventures were detailed in her own magazine, in **SENSATION COMICS,** and in **COMIC CAVALCADE.** She was also a member of **The Justice Society,** and still joins in on cases from time to time.

Finally, there was a being called **The Red Tornado,** totally unlike this Earth's hero of the same name. **Red Tornado** more-or-less fought crime in **ALL-AMERICAN COMICS,** often working with a cartoonist named Scribbly. Her true name was Mrs. "Ma" Hunkle, and she used a tin pot with holes cut in it as a mask!

The majority of these heroes are retired, if, indeed, they are all still alive

We should also mention the non-costumed non-super heroines of Earth-2: **Lady Danger, Dr. Pat,** and **Astra—Girl of The Future.** All of these women were written about in **SENSATION COMICS** during the late 1940's.

There was one other woman of note on Earth-2, an alleged villainess named **The Harlequin,** not to be



confused with the heroine of the same name in today's **Teen Titans.** The original **Harlequin** appeared to be the foe of the Earth-2 **Green Lantern,** but there is much evidence to indicate she was using this position to fight crime. She even came to the aid of **The Justice Society** in **ALL-STAR COMICS** #41 by passing herself off as a criminal to gain admittance to **The Injustice Gang.**

There were a number of female crime fighters on Earth-X, the home of the so-called **Freedom Fighters.** Indeed, one heroine, **The Phantom Lady,** may very well be the same person who is in the **Freedom Fighters**—their powers are similar. The original character had a black-light ray that would thrust the villain into total darkness, setting him up for easy capture. The present-day villainess has the same type of ray. . . .

REP. GORDON: It should be remembered that a great many super-heroes were perceived as criminals when they first came on the scene—in fact, **Superman** and **The Batman** were sought by the police after their early adventures. We may be mistaken about this **Phantom Lady** person.

MR. GRAYSON: Indeed. Her adventures were chronicled in the first twenty-three issues of **POLICE COMICS.** She had a friend who was also a super-heroine, **The Spider-Widow,** who appeared in **FEATURE COMICS** #57 through #72. **Spider Widow** was perhaps the only super-woman not living on Earth-1 to have a co-partner, as a hero called **The Raven** joined her later on in her career.

Dollman, another **Freedom Fighter,** might have been the same **Dollman** of the forties who had an assistant named **Dollgirl.** She shared his shrinking abilities. Oddly enough, her secret identity was Martha Roberts, although it is doubtful she is the same woman who covers **The Freedom Fighters** for Galaxy Broadcasting.

There were two other Earth-X heroines who had

brief careers. **Miss America,** who appeared in the first seven issues of **MILITARY COMICS,** had a most peculiar power—she could change her costume, or that of her enemy, by merely pointing. As I said, her career was brief. Another woman, **Wildfire,** was also a wartime heroine. We don't know much about her, save for the fact that her adventures were chronicled in **SMASH COMICS** #25 through #37.

The final Earth-X heroine, **Madam Fatal,** wasn't really a heroine at all, as her secret identity was that of **Richard Stanton.** This undercover hero evidently was drafted during World War II, as her—his—adventures ceased with **CRACK** #22, March 1942.

REP. GORDON: You're kidding.

MR. GRAYSON: Well, super-heroes, even the non-super-powered type, are well known for their eccentric behavior.

Lastly, there are the Earth-S heroines. Again, there are a very, very few fighting females on this planet. One of them, **Mary Marvel,** is obviously related to the famous **Captain Marvel,** and she shares all of his SHAZAM-inspired powers of the gods. Her adventures were written up in **WOW COMICS.**

There is a new heroine, **Isis,** whose powers are magically inspired, as if she were the ancient Egyptian goddess of the same name. Evidence from her own magazine indicates that she has control over the elements, and that her magical powers are **nature-oriented.**

Bulletgirl works with Earth-S's **Bulletman,** and has done so since the very early 1940's in **NICKLE COMICS** and in **MASTER COMICS.** Her powers are essentially those of rapid flight. Both **Mary Marvel** and **Bulletgirl** are still active on their home planet.

Finally, there is **Nyoka, The Jungle Girl.** She was an extremely well-documented hero—her adventures were chronicled in **MASTER COMICS** #50 through #132 and in seventy-seven issues of her own magazine. She also didn't have any super-powers, although being bred in the jungle—where her adventures took place—she was an overwhelmingly athletic person.

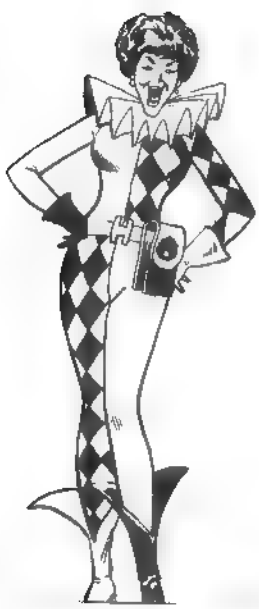
REP. GORDON: So you're telling this committee that the vast majority of the female heroes throughout four earths" really have no super-powers at all?

MR. GRAYSON: That appears to be true, Madame Chairwoman.

REP. GORDON: That must make the male super-heroes, particularly the **younger** super-men, extremely . . . secure.

MS. BROWN: Here on Earth-1, it appears that the famous crime fighter of the 1950's, **The Batwoman,** has come out of retirement. She has been seen with **Batgirl** and **Robin** on two recent occassions.

If I may say so, Madame Chairwoman, it certainly seems like **Batwoman** has been acting more responsibly than her younger namesake, **The Batgirl.** Of all the presently active costumed woman-crime-fighters, it seems only **The Batgirl** is in a position to dramatically increase her patrols. Operating out of Washington, her activities are certainly **needed.** Perhaps if this committee were to subpoena her, and ask her why. . .



REP. GORDON: I don't think we're going to do that. I'm certain this **Batgirl** is involved in other worthwhile activity in her private life.

MS. BROWN: But it also could be that she is frittering her life away, fighting crime only when she is inspired to do so. I still feel. . . .

REP. GORDON: We shall do nothing of the sort. This hearing stands adjourned!

MS. BROWN: But we still have the super-heroines of the future . . . the members of the **Legion of Super heroes. . . .**

REP. GORDON: Adjourned, Ms. Brown. That means we all go home now.

MS. BROWN: But the staff recommendations. . . .

MR. GRAYSON: Come on, Ms. Brown. I think Representative Gordon is a bit . . . preoccupied.

DIRECT CURRENTS

PAUL LEVITZ

The last year's editorial changes have left our readers a bit confused about exactly who does what, and we'd like to take this opportunity to clear the confusion up once and for all (. . . until the next set of changes).

First of all, Publisher Jenette Kahn is in direct charge of the editorial department, and makes all major decisions: giving approval to new projects, cancellations, frequency changes, and the like; as well as more directly supervising special projects like the Dollar Comics line and our tabloid special editions.

Managing Editor Joe Orlando takes it from there, choosing the specific writers and artists for features or fillins, supervising cover design, with the cooperation of Art Director Vince Colletta, and generally guiding the editors to ever higher levels of quality.

The Editors (Julie Schwartz, Murray Boltinoff, Joe Kubert as well as Denny O'Neil, Paul Levitz, Jack C. Harris and E. Nelson Bridwell—recently promoted from Story Editors to full editorial status) take direct charge of individual magazines: supervising the writers, artists, colorists and other creative contributors. And naturally every level gives advice and assistance to those above

Finally, Editorial Coordinator Paul Levitz serves as the traffic manager for our talented freelance staff, making sure that assignments don't conflict, reprint issues are avoided, everyone is busy, and most of all, deadlines are met.

Clear? Good. Now explain it to us.

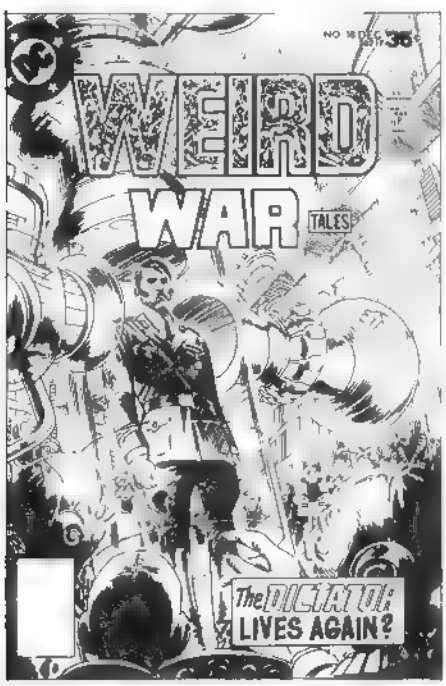
. . . . . .

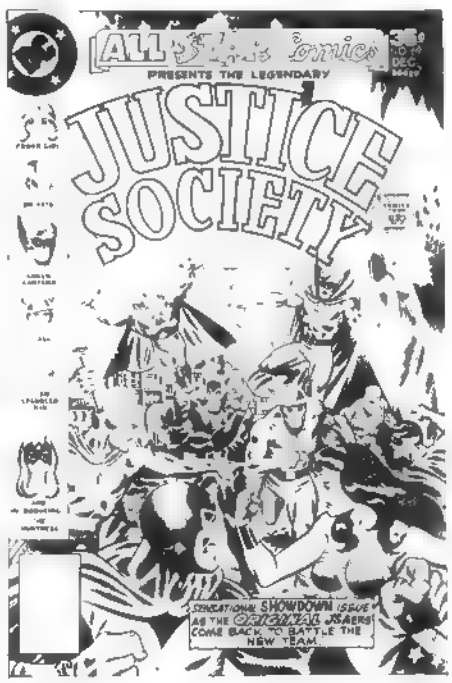
Seriously, folks, that's not all there is to DC. President Sol Harrison runs our advertising, licensing, and distribution, as well as watching over our printing and production much as Jenette watches the editorial. Similarly, Vice President Jack Adler is the Production Manager, assisted by Assistant Managers Bob Rozakis, Bob LeRose and Anthony Tollin. But enough explanations . . . on to the news . . .

. . . . . .

Checking out the Managing Editor's own titles first, we find that **JONAH HEX** is featuring three issues by artists Ernie Chan and Noly Panaligan, freeing Jose Luis Garcia Lopez to conclude the **SUPERMAN VS. WONDER WOMAN** tabloid. Then writer Michael Fleisher will be wrapping up the manhunt for **Hex** when Jose returns to the feature in the fall. **Scalphunter** is going on a three-part "Death Stalk" meanwhile, seeking vengeance for a slain Indian boy (courtesy of Fleisher, Dick Ayers and George Evans).

Over in **ALL-STAR COMICS**, a new heroine named the **Huntress** makes





her debut in #69, which also guest-stars **Wonder Woman, Starman, Dr. Mid-Nite** and **Superman**. But if you want to know the **Huntress'** origin, pick up **DC SUPER-STARS** #17 for Paul Levitz, Joe Staton and Bob Layton's chronicle of her unique history (as well as the complete origin of **Green Arrow** told by Denny O'Neil and the **Legion's** first case, courtesy of Jack C. Harris).

STAR-HUNTERS blasts off in fine form with script by David Michelinie and art by Don Newton and Bob Layton.

No new news on **PLASTIC MAN** or **WELCOME BACK KOTTER** . . . they just keep going in the same solid fashion.

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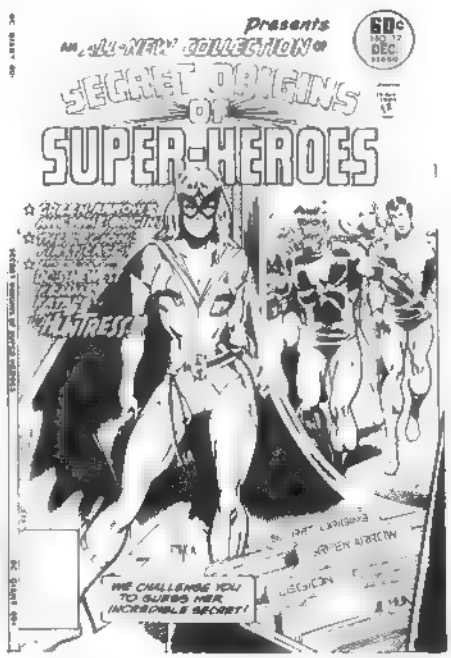
Senior Editor Julie Schwartz has wrapped up **SUPERMAN ANNUAL** #9 for August release, and it features the longest solo **Superman** story ever to appear in one magazine: "The Second Coming Of Superman"—a 63-pager scripted by Cary Bates (with an assist from Marty Pasko) and illustrated by Curt Swan and Vince Colletta. The cover is by Neal Adams.

In **BATMAN**, plans are progressing for #300, which will be a special 48-page issue featuring "The Last Batman Story—?" by David V. Reed—and guest artist Dick Giordano. Julie challenges you to guess why it could very well be the last **Batman** adventure! While Steve Englehart, Marshall Rogers and Terry Austin wrap up their eight-part **DETECTIVE** opus, Gerry Conway and Mike Golden (a new **DC** discovery) have crafted a cunning tale that really lives up to the magazine's title: "The Mystery of The Houdini Whodunit"—which will be in #477.

Steve Englehart is adding a new member to the **JUSTICE LEAGUE** soon, as well as pondering the puzzles of the Privateer and Snapper Carr in issues 149-151. Meanwhile, Marty Pasko has sat down at his typewriter to begin the monumental **JUSTICE LEAGUE** tabloid we're scheduling for 1978.

GREEN LANTERN/GREEN ARROW is celebrating its 100th issue this fall, with a special 60¢ mag that will feature **Green Lantern** teaming up a new version of **Air Wave**, and **Green Arrow** teaming up with **Black Canary** in an epic adventure, "Beware the Blazing Inferno!"

(In **BATMAN FAMILY, Batgirl** and **Robin** probe the disappearance of Batwoman—leaving only her empty



costume—while **Man-Bat** finds himself menaced by a monster-movie fan. (And guess what hero from DC's past is trying to see **Man-Bat!**)

In **FLASH** #254, the Scarlet Speedster battles a villian returning from way back in his first try-out, **SHOWCASE** #4. The **SUPERMAN VS. SHAZAM** tabloid, meanwhile, is being scripted by Gerry Conway.

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As usual, Editor Murray Boltinoff represents a note of calm in our otherwise confused existences. Both **GHOSTS** and **WITCHING HOUR** have been promoted to monthly frequencies, and annuals are slated for both **UNEXPECTED** and **GHOSTS**, but **G.I. COMBAT, OUR FIGHTING FORCES** and **UNEXPECTED** progress with their usual quality

Murray does wish to report, however, that he's lured Canadian artist Bill Payne back into comics, and fans of the mysterious Mr. Payne's macabre illustrations will surely rejoice.

Joe Kubert is concentrating his energies on getting **SGT. ROCK** back on schedule now that **RAGMAN** has been cancelled. **ROCK** #309 will feature a Lee Elias-Rome Tanghal art job, #310 a Frank Redondo effort, and #311 on will be illustrated Doug Wildey, who received rave reviews when he was illustrating Easy's adventures a few years ago

Doug will also be doing the art for the **SGT. ROCK ANNUAL** this summer, featuring the first 30-page story of the Sergeant whom Generals envy. All the **Rock** stories are scripted by Robert Kanigher, of course.

* * * * *

Denny O'Neil is busy supervising the new **MISTER MIRACLE** magazine which should be reaching your newsstand even as we speak. Steve Englehart scripted the revival before scooting off to Europe to write a novel, and Marshall Rogers is handling the art—with Terry Austin inking from the second issue onwards.

BRAVE & BOLD is rapidly approaching an annual issue this fall, and Bob Haney is trying desperately to think up a unique new team important enough to merit that special slot. Meanwhile, **Batman** joins forces with **Mr. Miracle** in #139.

Gerry Conway has scripted another **Legion** fill-in for overworked Paul Levitz, who is overworked partially because he's filling-in on **KARATE KID** #12 and 13, along with a new surprise artist.

Who are **The Seraph, Godiva, Impala, Owlwoman, The Rising Sun, Jack O'Lantern, Tuatara, Bushmaster, Thunderlord, The Tasmanian Devil, The Little Mermaid** The Olympian and Icemaiden? They're all heroes you'll see this summer in a three-part **SUPER FRIENDS** spectacular—which also introduces the **NEW SUPER FRIENDS**. Story by E. Nelson Bridwell, art by Ramona Fradon.

the BRAVE and the BOLD
Presents
AND
BATMAN MIRACLE
YOU TWO ARE THE WORLD'S GREATEST ESCAPE ARTISTS!
BUT NOT EVEN YOU CAN ESCAPE MY ISLAND OF DOOM!
A BRAINIAC DEATH CAPPED BY A 'MILE HIGH TOMBSTONE'!

The other O'Neil editorial assignments are unchanged this month, with the exception of **ISIS**, which has been cancelled with #8.

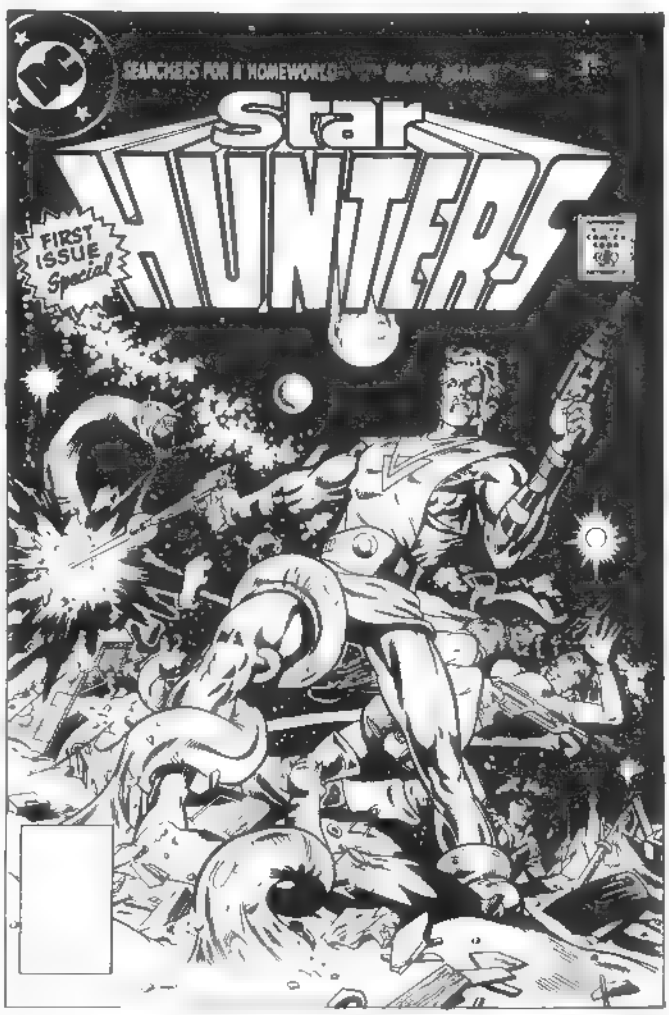
* * * * *

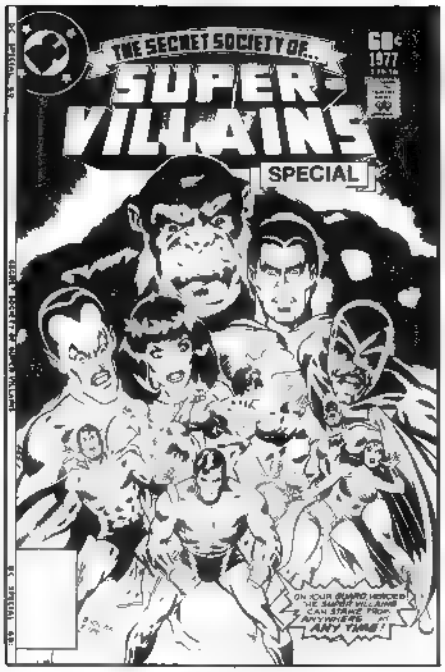
Paul Levitz's desk is also unusually quiet this month, reporting only a few quick changes: Gerry Conway taking over the **METAL MEN** scripting again with #54, Arv Jones and Romeo Tanghal now handling the art on **Gravedigger** in **MEN OF WAR, Mera** slated for a three-issue back-up in **AQUAMAN** #58-60, and a climactic **AQUAMAN ANNUAL** coming next year.

Of course, there's also a fill-in issue of **RETURN OF THE NEW GODS** that spotlights **Lonar**, which Rich Buckler is pencilling . . . and a new sequence of stories in **SUPER-TEAM FAMILY** starring the **Manhunter From Mars** . . . and two new Gerry Conway scripted titles being worked up for release in early 1978.

* * * * *

Jack C. Harris reports that he and his wife Kelly have bought a house and plan to fill it with all the mags he's editing. His latest addition to the cork board in his office is **TEEN TITANS**, which Julie gave up in favor of the extra issues of **GL/GA** now that mag's gone monthly.





SECRET SOCIETY OF SUPER-VILLAINS is going through a summer of rotating artists, with Dick Ayers and Jack Abel handling #10, Arv Jones pencilling the **SSOSV ANNUAL**, and then Rich Buckler back at his board for #11.

WORLD'S FINEST COMICS #250 arrives this winter, giving us our first Dollar Comics anniversary issue—and to celebrate, Gerry Conway is scripting a 56-page epic, interlocking adventures of **Superman, Batman, Green Arrow, Black Canary** and the original **Wonder Woman**. To round out the issue, there will also be an eight-page **Creeper** story, written and drawn by **Creeper**-creator Steve Ditko.

In **SHAZAM** #33, another old foe of **Captain Marvel's, Mr. Atom**, returns to plague the Big Red cheese at the Indianapolis speedway—courtesy of E. Nelson Bridwell and Kurt Schaffenbeger.

THE CHALLENGERS OF THE UNKNOWN will be meeting the **Phantom Stranger** and **Deadman** in near future issues.

KUNG FU FIGHTER has been cancelled with #18, and **YOUNG LOVE** with #126, but Jack is still keeping very busy. Replacing them (in addition to the aforementioned **TEEN TITANS**) is a new mystery book, as yet untitled, which will be debuting around Halloween (naturally).

* * * * *

E. Nelson Bridwell has some startling developments in store for readers of **SUPERMAN FAMILY**. For instance, Gerry Conway has scripted a two-parter teaming the **Supermen** of Earths One and Two. Professor Potter is back

—and what he does to help the two Men of Steel is like nothing you've ever seen before! Curt Swan is set to pencil this one. Meanwhile, Jack C. Harris reveals the secrets behind the masks of **Supergirl's** latest foes, The Visitors—the brings the Maid of Might up against a former Superboy villain. **Lois Lane** and Melba Manton have a hassle with an African dictator, while **Jimmy Olsen, Krypto** and the **Nightwing-Flamebird** team are ready with wild new adventures of their own. (Look for Jimmy to resume his Elastic Lad identity in the not-too-distant future.)

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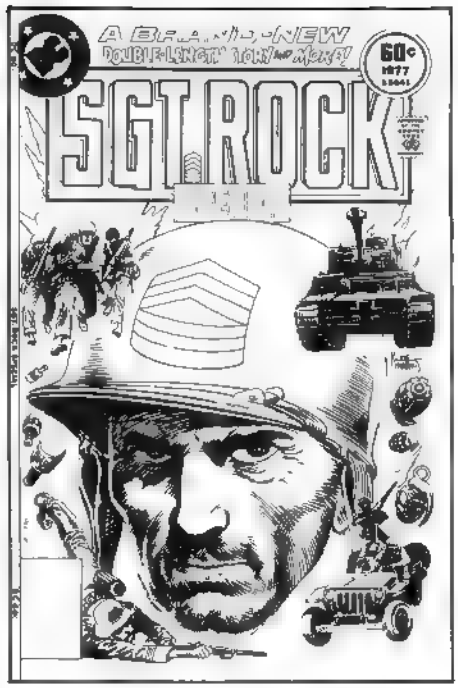
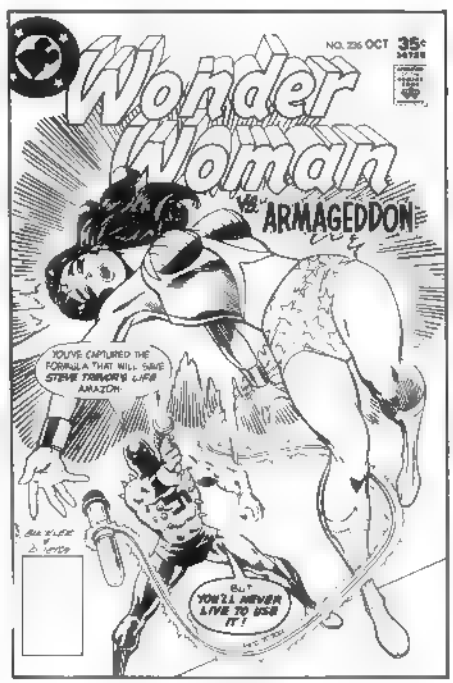
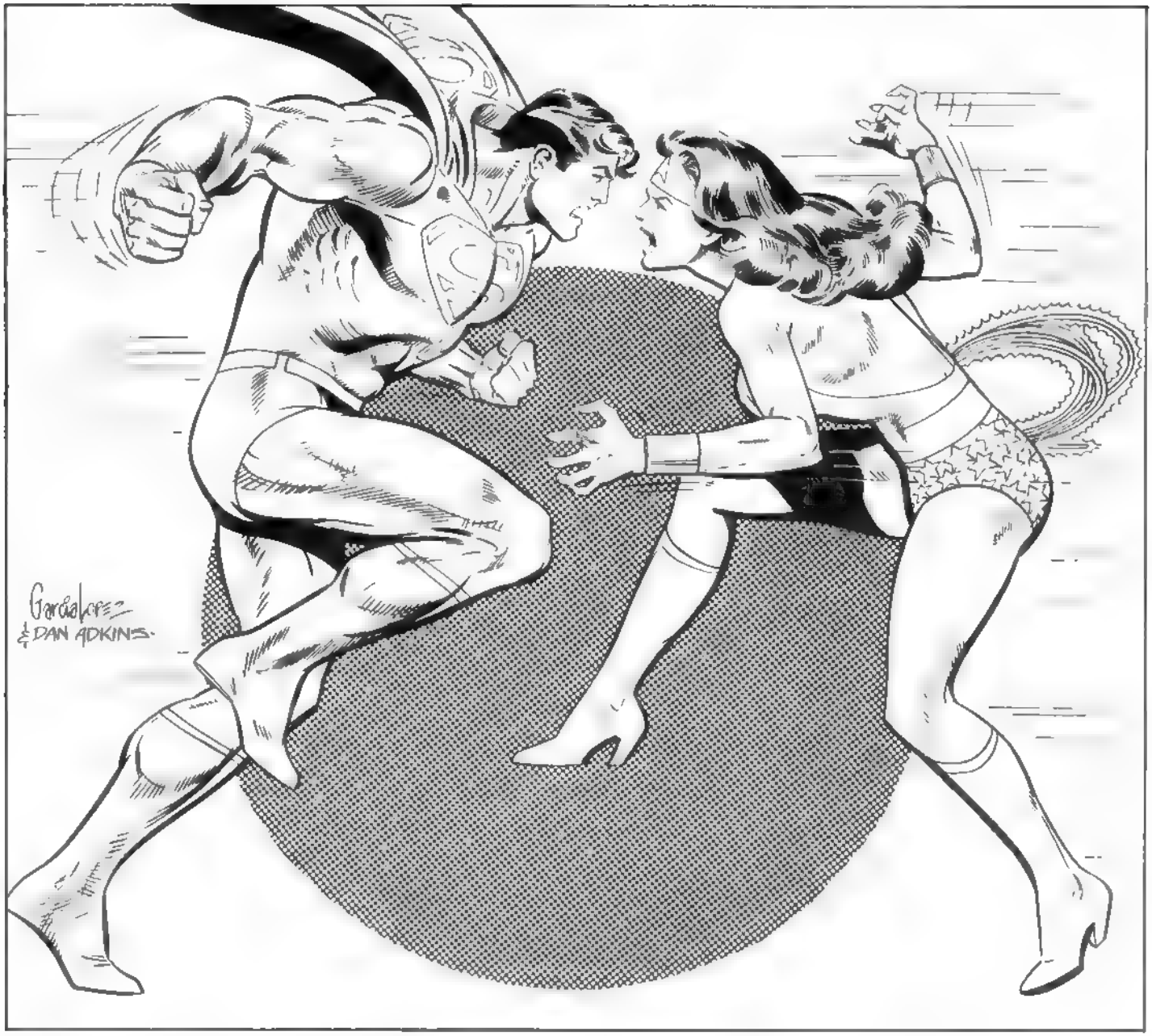
Mini-Items:

- The origin of **Dawnstar** will be revealed in **SUPERBOY/LEGION** #234, and the secret of **Validus** shortly thereafter.
- **Sgt. Rock, Mlle. Marie** and **Dr. Mid-Nite** will be guest-starring in future issues of **WONDER WOMAN**
- Remember Earth-**Three**? It's a world of unusual reversals—and it's back in **SECRET SOCIETY OF SUPER-VILLAINS!**
- **The Scavenger** returns in **AQUAMAN**—and the deadliest man alive will soon be squaring off against the Sea King and the **JLA**.
- **Green Lantern** guest-stars in **METAL MEN** #54.
- Alan Weiss in pencilling a **Supergirl** story for **SUPERMAN FAMILY**.
- Mike Kaluta has done a group of covers for our mystery mags
- Tenny Henson has pencilled a fill-in issue of **SHAZAM**
- **WARLORD** picks up a new uniform in a near-future issue







Reference Department:
Since our new annuals are hard for us to keep track of, we know you'll need a helping hand to warn you of their imminent arrival. So here's a handy clip-out guide to our summer and fall annuals:

ON SALE IN JUNE:

* **FIVE STAR SUPER-HERO SPECTACULAR**—featuring new stories of **The Flash** (Cary Bates, Irv Novick and Frank McLaughlin), **Green Lantern** (Denny O'Neil and Joe Staton), **Aquaman** (Gerry Conway, Dick Dillin and Jack Abel), **The Atom** (Paul Kupperberg, Steve Stiles and Bob McLeod) and **Batman vs. Kobra** (Marty Pasko, Mike Nasser and Joe Rubinstein). Cover by Neal Adams.
* **THE ORIGINAL SWAMP THING SAGA**—reprinting the first two classic issues by Len Wein and Berni Wrightson, with a new Wrightson wrap-around cover. And as a special bonus—no ads!

ON SALE IN JULY:

* **SGT. ROCK ANNUAL**—Easy Co. is missing in a 30-page tale of guts and glory by Bob Kanigher and Doug Wildey. Cover by Joe Kubert.
* **THE UNEXPECTED ANNUAL**—a double-size collection of shocking chillers, with a Luis Dominguez cover.

ON SALE IN AUGUST.

* **SUPERMAN ANNUAL**—"The Second Coming Of Superman" by Cary Bates, Curt Swan and Vince Colletta.
* **SECRET SOCIETY OF SUPER-VILLAINS ANNUAL**—the dramatic new secret society attacks—and **destroys**—five mighty **Justice Leaguers**, by Gerry Conway, Arv Jones and an as yet unchosen inker. Cover by Rich Buckler and Jack Abel.

ON SALE IN SEPTERMBER:

* **GHOSTS ANNUAL**—a happy Halloween collection of hauntings, with a Luis Dominguez cover.

THE LEGION OUTPOST

JACK C. HARRIS

Here we are again with another segment of the ever-popular **Legion Outpost**. Ever since we started this regular feature in **AWODCC** (done so because of the fabulous response to our now-out-of-stock **Legion** issue—#9), we've been receiving hundreds of letters telling us how much you've enjoyed the **Legion** bits we've presented. We've received your ideas, your suggestions and your presentations of new **Legionnaires**. With all the mail we're stacking up in our files, we believe we have enough **Legion** material to fill up **AWODCC** issues from now until the 30th century! But we don't want you to stop! No sir, not by any stretch of the imagination do we want to quit sending in those cards and letters. We like nothing more than a stuffed mailbox!

Some of the mail we've been receiving is pretty unusual. One reader requested that the **Legionnaires** visit his hometown—an impossible task as they are all so busy. One wanted us to send him uniforms for **all** the members in time for Halloween! Well, no manufacturer has come forward with the request to make such costumes and we still wonder how this reader planned to go out in over 25 different costumes on **one night**! The only one we figure who could do that would be **Chameleon Boy**, and we happen to know that **Durlians** don't celebrate Halloween!

The most interesting letter we received is one we'd really like to tell you about this time around. It was received without stamp or postmark and we were unable to open it with conventional letter openers. Strangely enough, when the letter was handed to me (the regular writer of **The Legion Outpost**), it seemed to fall open of its own accord! The following is a complete text of that letter.

LEGION HEADQUARTERS/ METROPOLIS/EARTH/to/AWODCC/ NEW YORK CITY/2977-1977/VIA TIME-GRAM STATION #Z-786-00/

Dear **AWODCC**

Salutations! This is **Legionnaire Brainiac 5** writing to you via Time-Gram with the results of the latest member-application presented by sponsors from your own 20th century. As you know, Deputy Leader **Element Lad** set up this liaison with you between the centuries last issue, and we've been very happy about maintaing the opening across the 1,000 year gap.

We're also very excitied about any applicants you can send us. You might be aware of the fact that the **Legion Reserve** is at a dangerously low level and we wish to keep it at a peak! Any and all applicants will be accepted for review for the board.

Counting the last report, we have screened and tested a total of 6 applicants from your time and, unfortunately, none have been accepted. But, as we've stated before, we will gladly see any super-powered individuals you readers and fans wish to send up to our 30th century headquarters.

There are a few things that we would like to point out to those who are planning to sponsor an applicant. These are a few **Legion** rules and policies that some readers may be unaware of when it comes to choosing an appropriate applicant. First, all **Legionnaires** must have a **natural power**! The ability must be theirs by right of birth, mutation, or chemical reaction in order to be eligible for **Legion** membership. We cannot allow entry to someone who uses a weapon or mechanical device to acheive their power. In the tense and dangerous situations we are facing every day, we cannot be dependant upon a manufactured device. They are not 100% foolproof! We must rely on natural powers alone!

Secondly, remember that our constitution states that " . . . no new member can be accepted into the **Legion** if his or her power duplicates the power of another **Legionnaire** on active duty . . . " This rule was placed in our by-laws to prevent, for instance, the entire population of **Cosmic Boy's** planet (who all have his magnetic powers) from applying for **Legion** membership.

Thirdly, and most importantly, **Legionnaires** never take a life! **Legion** applicants who have the power to kill as their only super-ability need not apply.

The following is the report on the application of the latest two applicants with 20th century sponsors:

LEGION OF SUPER-HEROES LEGION APPLICATION REPORT/Submitted 3-3-77 by Secretary of the Review Board, **Nura Nal (Dream Girl)**.

MEMBERS OF THE REVIEW BOARD. Cosmic Boy of Braal, **Dream Girl** of Naltor, **Element Lad** of Trom (Attending Officer), **Mon-El** of Daxam and **Brainiac 5** of Colu.

LEGION APPLICATION FORM
NAME OF APPLICANT: Darr-Ellp.
CODE NAME OF APPLICANT: Neutro.
PLANET OF ORIGIN: Jembar.
POWERS: Is able to control every atom within a one-mile radius, turning them into any desired solid object, or explode them with the force of an atomic bomb.
ORIGIN: Powers acquired after exposure to atomic detonation.
STATUS OF APPLICANT: REJECTED (IN REJECTED, STATE REASON): Explosion power too powerful; such atomic detonations are not contolable and could cause death, contrary to **Legion Code** against killing.
SPONSORS: Gavin Tirberr and Durell Pursiful, Westland, Michigan, United States of America, North America, Earth.

* * * * *

LEGION APPLICATION FORM
NAME OF APPLICANT: Su-zhan Tahrell.
CODE NAME OF APPLICANT: Thundra Girl.
PLANET OF ORIGIN: Thanang.
POWERS: Can cause great thunder storms through cosmic energy which is caused by a secret weapon in her belt buckle
ORIGIN: Not revealed
STATUS OF APPLICATION: REJECTED
(IF REJECTED, STATE REASON): Applicant uses device. Power is not natural, contrary to **Legion** policy.
SPONSOR: David Kucharski, 3221 Parkside Ct., S.E. Cedar Rapids, Iowa, 52403, United States of America, Earth.
END OF REPORT

* * * * *

Included in *Brainiac 5*'s report was an unusual problem that he recently ran across while on monitor duty. He passes it on to our readers to see if *they* have what it takes to perform some of the extraordinary duties of a *Legionnaire*:

Hi. **Brainiac 5** here again with a problem in deductive reasoning. This really happened to me and, with my computer brain, I managed to figure it out in an instant. I don't expect you can do it as fast as I did, but any of the other **Legion** members could do so in a similar situation. So, if you've ever thought you might have what it takes to become a **Legionnaire**, see if you can figure out the following:

The job of a **Legionnaire** on monitor duty is to keep tabs on all **Legionnaires** on active duty. You must know, at all times, where each member is and what he or she is doing. In case of a galactic emergency, you must be able to dispatch the closest **Legionnaires** to the trouble-spot immediately. Knowing just where everyone is located is essential in such a situation.

On the night in question, I was having some trouble with my communications network. I was only getting a smattering of messages, often incomplete and garbled. Luckily, I was still able to ascertain just who was where, and what they were up to with the information at hand. See if you can figure it out too!

Here's the set up: You are required to keep tabs on four active duty **Legionnaires: COSMIC BOY, DREAM GIRL, ELEMENT LAD** and **MON-EL**. You have to be able to report what planet they are on, and what super-villain they are battling. They have all sent in reports, but you have only received parts of these reports. The information

you have gathered is as follows:

They are operating on the following planets **BRAAL, NALTOR, TROM** and **DAXAM**. They are battling **COSMIC KING, DR. REGULUS, EMERALD EMPRESS** of the **FATAL FIVE**, and **MORDRU**. You know that no **Legionnaire** is on his home planet. Strangely enough, through garbled message code, you know that no member is fighting a villain with the same first initial as the **Legionnaires** in question. Also through code, you learned that no villain is on a planet that is the home world of the **Legionnaire** whose first initial corresponds with that of the villain! For instance, **MORDRU** is not on **MONEL**'s home world, **DR. REGULUS** is not on **DREAM GIRL**'s, etc.

You see by an old report that **ELEMENT LAD** is not tracking **MORDRU**. **COSMIC BOY** reports that the **FATAL FIVE** are nowhere near his home planet. **DREAM GIRL** reports she is in confrontation with **COSMIC KING!** Within this article you have all the information you need to figure out who is assigned to what planet and which of the **Legion's** foes they are currently battling. If you have trouble figuring it out, don't worry—the answer will appear in next issue's **Legion Outpost!**

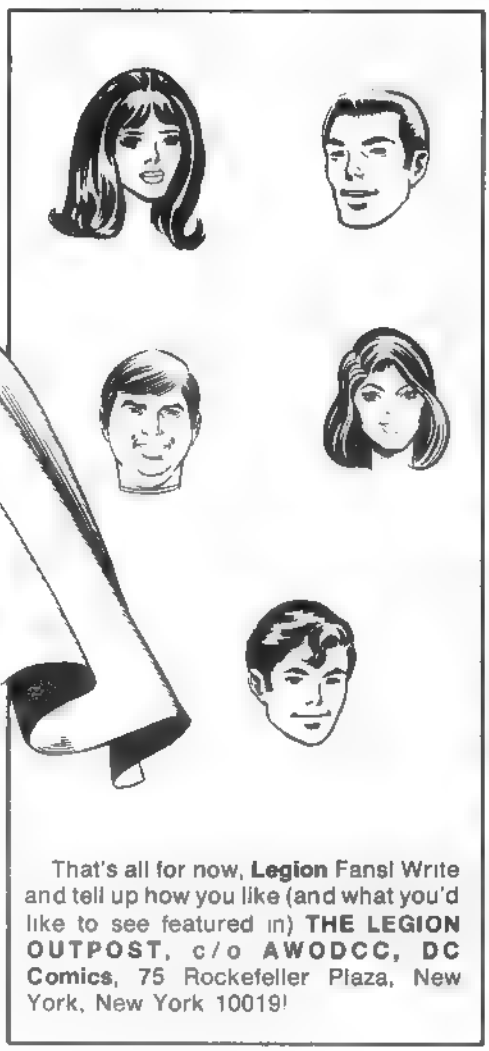
P.S. All **Legionnaires** returned home as victors!—**Brainiac 5.**

Fans familiar with the **Legion of Super-Heroes** are also well-versed in the numerous **Legion** rules and policies that have been mentioned in the many past adventures. One of those rules has started quite a bit of controversy. It states that ". . . no **Legionnaire** who is married may serve the **Legion** on a active-duty basis . . ." This rule has for long barred two of our most popular characters of the past, **Bouncing Boy** and **Duo Damsel**. Their marriage, featured in the epic 200th issue of **SUPERBOY AND THE LEGION OF SUPER-HEROES** forced the **Legion** to bid them a fond farewell.

While both are on the **Legion Reservist** roster, this regulation prevents **Duo Damsel** from going into action on a regular basis. **Bouncing Boy** is a reservist only because of his excellent past record—for Chuck Taine (his real name), **lost** his bouncing power—which is another reason for being removed from the **Legion**'s active-duty lists.

The controversial "marriage clause," is under question by the **Legion Rules Board** at this very time, and a new ruling may soon be forthcoming. In the meantime, you can see **Bouncing Boy** in action in **SUPERBOY AND THE LEGION OF SUPER-HEROES** #230! And, judging on what we've just told you, you're in for a surprise!

The Emerald Empress! Thorok! Validus! Mano! The Pursuader! Villains whose very names freeze the blood! Separately, they are feared throughout the galaxy. Together they are the greatest threat the **Legion** s ever faced! Together they are—**THE FATAL FIVE!** And they're **back** in **S/LSH** #231. Don't dare miss it!!



That's all for now, **Legion** Fans! Write and tell up how you like (and what you'd like to see featured in) **THE LEGION OUTPOST, c/o AWODCC, DC Comics**, 75 Rockefeller Plaza, New York, New York 10019!

Amazing World of Letters

BOB ROZAKIS

Hi there—this is Bob Rozakis the AWODCC lettercol writer with somewhat of a problem: You see, Cary Burkett, who's our new Assistant Editor and is running AMAZING WORLD these days, has just reminded me that I've got to get the letters page finished for the latest issue!

Not that I've really forgotten that I have to get it finished—on the contrary, I wish that I could! I've been sitting here for an hour now, looking at the stack of mail I'm supposed to use and wondering how to make some checks and orders for *AWODCC* #14 sound interesting enough to justify space in this magazine. (And since #14 isn't in from the printer yet, I can't even fill the orders!)

Well, you can't blame Cary for the lack of letters, nor can you blame him for pushing me to get this page done. I mean, after all, Bob Rozakis the assistant production manager is pushing *him* to get the material in so it can be sent to the typesetter in time to get it set and pasted up so the issue can get to the printer on time! And then there's Tony Tollin, who runs the production end of *AWODCC*, complaining to Bob Rozakis the assistant production manager that the typesetter is taking his sweet old time getting the type back—unaware that the typesetter isn't taking his sweet old time doing anything with the *AWODCC* type because it hasn't been written yet!

So, here goes something . . .

* * * * *

Dear Woodchucks,

I was wondering about something and I can't quite figure it out, so I'm sure you'll be able to answer my question.

Who does the art on those Superman records, clothes, etc.? Is it our favorite, Neal Adams?

DAVID MARTINEK JR.
4648 S.W. 28th Way
Fort Lauderdale, FL 33312

(Indeed it is, in many of the cases, David! Neal and his compatriots at Continuity Associates handle much of the art that is used on the record albums, the super-hero stamps, various and sundry toys and games that feature the DC super-stars. They also handled the art on some of those Justice For Children pages which ran in our magazines a few months back! And Mr. Adams also finds time to draw the covers for our Dollar Comics as well as some of the art for the 1978 DC calendar!—BR)

* * * * *

Hey, now there's something I can tell you about: our 1978 calendar! The theme is great disasters and it features a mystery mastermind behind a dozen dastardly schemes guaranteed to cause panic and problems for our mightiest heroes. Just who is this baddie? Well, that would be telling—and it won't be an easy thing for you to find out just by peeking at the last page either. The '78 calendar will feature a puzzle grid and daily clues with which you can solve the mystery—and have the answer appear right before your eyes at year's end!

There are great line-ups of heroes and villains scheduled for the monthly battles too. Like *Batman vs. Dr. Light; Superman and Supergirl vs. Brainiac and Sinestro; Wonder Woman vs. Quakemaster; Green Lantern and Green Arrow vs. Queen Bee;* plus lots more.

And the artists that have been lined up—! In addition to the aforementioned Mr. Adams, there's also Dick Giordano, Curt Swan, Dick Dillin, Mike Grell, Dan Adkins, Rich Buckler, Walt Simonson, Joe Staton, Irv Novick, Jim Aparo, Frank McLaughlin, Vince Colletta, Dick Ayers, Jack Abel, Al Milgrom, and James Sherman. And top colorist Tatjana Wood will be applying the rainbow of hues to most of the pages—making this the best-looking calendar yet!

And how do I know so much about the '78 calendar? That's easy—Bob Rozakis the calendar-writer told me all about it!

* * * * *

My wife Laurie just started me thinking: Where are all those faithful letter writers of yesteryear? People like "Our Favorite Guy" H. Lillian III, "Mike Castro" Friedrich, "Pesky" Marty Pasko?

The answer's simple—they've either been part of the industry and gone on to other things . . . or are still here, on the receiving end of readers' comments. But today, something is different—there are no lettercol "stars" like there once were! We used to look forward to loc's from Guy or Mike or Marty . . . or Irene Vartanoff, Jerry Bails, Roy Thomas and even E. Nelson Bridwell (who once wrote a letter predicting the next hero to join the *Justice League* based on the number of letters in the names of the various members!)

Perhaps it was because many of the writers and artists were anonymous for so long in those days that the more prolific letter writers, whose names appeared more regularly than anybody else's, became "stars" in their own right. Or perhaps they just had a better way of saying things . . . a better way of entertaining people, not just the editor they were writing to, but the audience of fellow readers who read their letters and wished for the time when they too could become "regulars"—if only they could come up with a clever way to start the letter . . . or finish it . . . or write it!

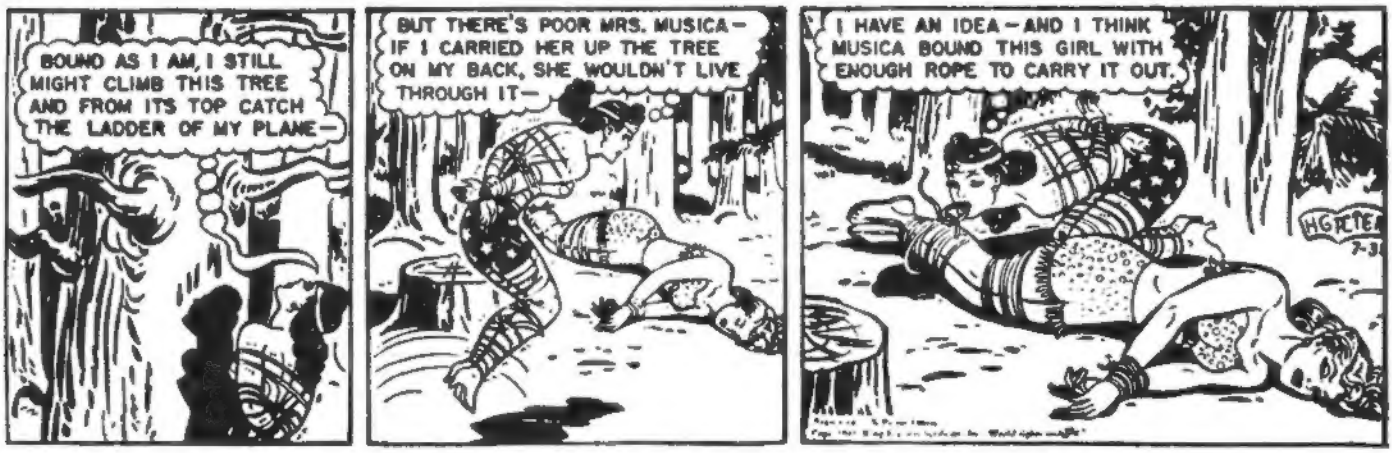
So what am I leading up to? Just this: there are no Mikes and Guys and Martys filling our letter pages now—but you can be sure that somewhere out there in our audience there are latent letter column stars, readers who have the ability to say what many of you feel, but with a flair, a style that makes that one opinion stand out from all the rest. Somewhere among you are readers who are just waiting for a chance at standing on a soapbox and voicing your opinions about comics and the people in them and why you read them! This is your chance! This is your soapbox . . . and all you've got to do is write to get your crack at it!

And I don't mean letters like "Boy, you really blew it when you cancelled my favorite book" or "What new projects have you got planned?" or "When are you going to bring back so-and-so?" I'm talking about letters that say something . . . that entertain other readers . . . and make us (and you) want to read them!

So don't just sit there! You've got something to say about comics and we want to hear it—NOW! Because, after all, this page is called *THE AMAZING WORLD OF LETTERS*, not *THE AMAZING WORLD OF BOB ROZAKIS!*

Did you know that there was a **WONDER WOMAN** newspaper strip in the 1940's? Thanks to Jerry Sinkovec and Michael Tiefenbacher of **The Menomonee Falls Gazette**, who kindly provided us with these rare sample dailies from the strip, we are able to present them to you here in the scrapbook pages. So enjoy!

WONDER WOMAN **By Charles Moulton**


BOUND AS I AM, I STILL MIGHT CLIMB THIS TREE AND FROM ITS TOP CATCH THE LADDER OF MY PLANE—
BUT THERE'S POOR MRS. MUSICA— IF I CARRIED HER UP THE TREE ON MY BACK, SHE WOULDN'T LIVE THROUGH IT—
I HAVE AN IDEA—AND I THINK MUSICA BOUND THIS GIRL WITH ENOUGH ROPE TO CARRY IT OUT.

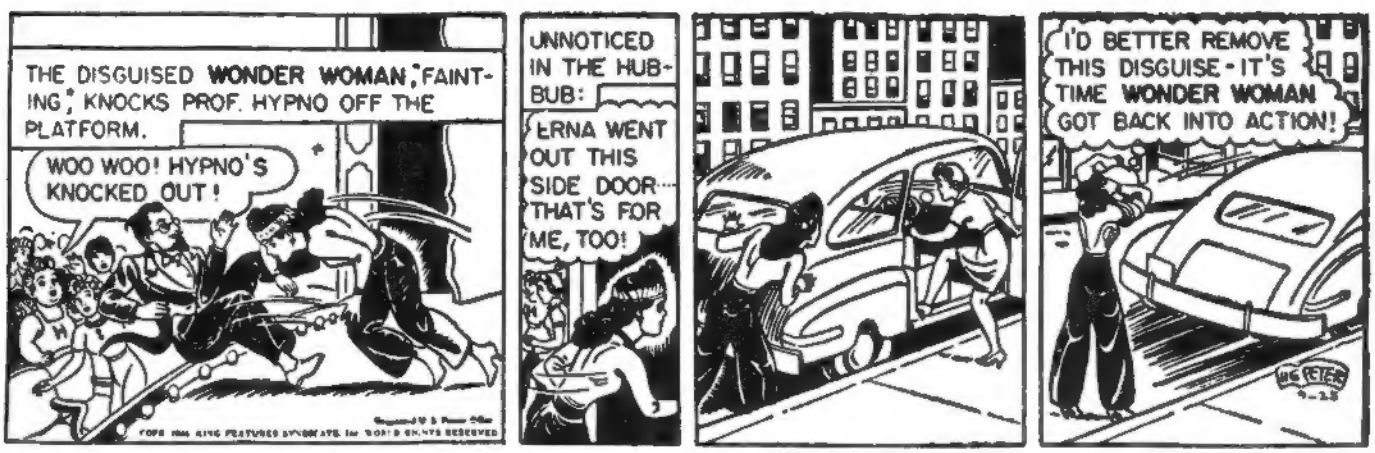
WELL, DO I GET THE JOB AS YOUR SECRETARY AND CONFIDENTIAL ASSISTANT, COL. DARNELL?
DO YOU? JUST TRY TO GET OUT OF IT!
YOU TAKE MY FASTEST DICTATION, TYPE IT AT WHIRLWIND SPEED AND BREAK A SECRET CODE THAT DEFIED EXPERTS— ALL IN A MINUTE'S TIME—
WELL-AH-WE AMAZ-I MEAN, GIRLS WHO REALIZE WOMAN'S **TRUE POWERS** CAN DO GREATER THINGS THAN I HAVE **EVER** DONE!

SO NOW YOU'RE COL. DARNELL'S SECRETARY! AFTER YOU **DESERTED** STEVE TREVOR IN THE HOSPITAL—
OH, NO, ERNA!
STEVE'S RECOVERED—HE'LL BE BACK TODAY—
YEAH? THEN I'LL GET HIM TO INVESTIGATE **YOU!**
STEVE! ER—I MEAN, MAJOR TREVOR—
YOU NEEDN'T BE FORMAL, ERNA—IT'S SWELL TO BE BACK!

WONDER WOMAN **By Charles Moulton**

WELCOME BACK, MAJOR!
THANKS! BUT PROMOTING ME WAS A MAJOR MISTAKE -
MEET MY NEW SECRETARY, STEVE - LT. PRINCE!
HELLO, DIANA - NEVER THOUGHT THE CHIEF NEEDED A NURSE!
YOU'RE BACK IN TIME, STEVE, TO INVESTIGATE A NEW SPY SCARE - DOCUMENTS STOLEN FROM EVERY GOVERNMENT DEPARTMENT -
LATER...
I HAVE A FEELING STEVE MIGHT JUST NEED WONDER WOMAN AGAIN!

LAST LECTURE I TELL MA'MSELLE ERNA SHE MUST FALL EENTO REEGID TRANCE AT NINE TONIGHT - SHE DO EET!
YOU WEEL SIT ON ZEE MA'MSELLE'S STOMACH.
I OBEY, MASTER!
OH-OH! WHAT'S THAT UNDER ERNA'S DRESS?
AH - NOW I KNOW ERNA'S A SPY!


THE DISGUISED WONDER WOMAN, FAINTING, KNOCKS PROF. HYPNO OFF THE PLATFORM.
WOO WOO! HYPNO'S KNOCKED OUT!
UNNOTICED IN THE HUBBUB:
ERNA WENT OUT THIS SIDE DOOR... THAT'S FOR ME, TOO!
I'D BETTER REMOVE THIS DISGUISE - IT'S TIME WONDER WOMAN GOT BACK INTO ACTION!

DC's Assistant Production manager, and eternal Woodchuck, Anthony Tollin, insists that we add that HE was the first fan to discover that there actually WAS such a strip, when many fans believed that it had never existed. (Okay, we put it in, Tony . . . NOW can we have the color scheme for the back cover?)

1000
NEAL ADAMS
&
GIORDANO